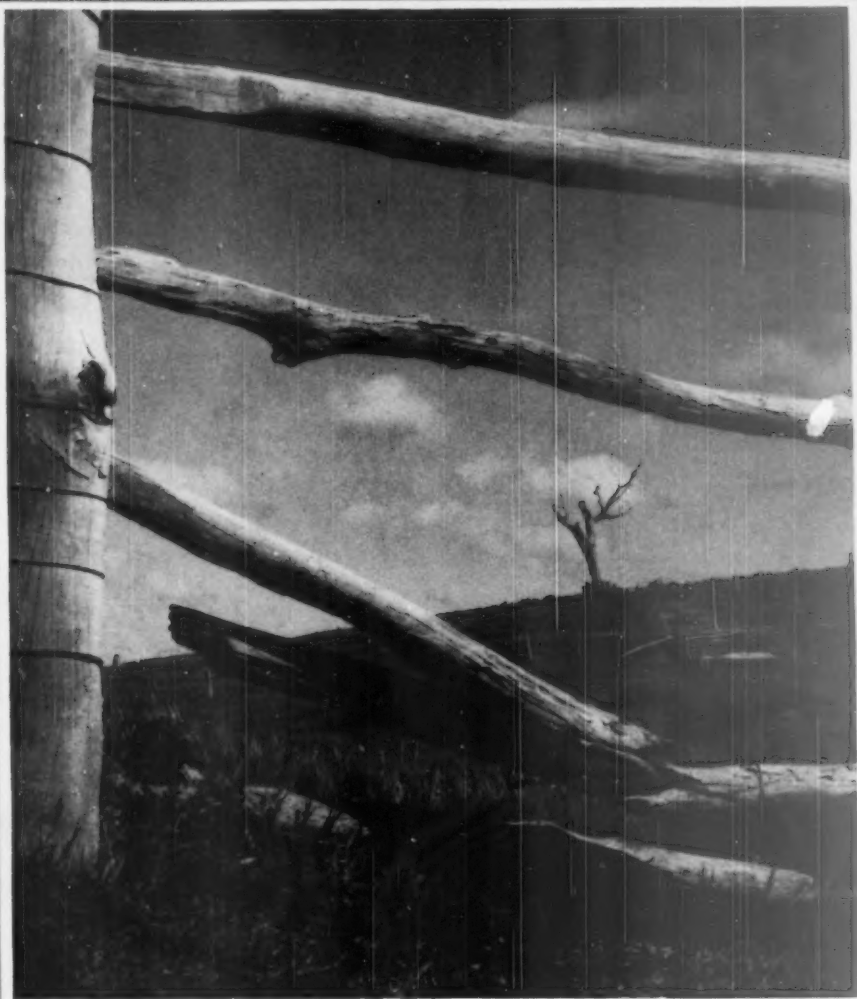


JANUARY 1950



THROUGH THE SLIP-RAIL

H. CLEVELAND

# A.P.R.

THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY KODAK (AUSTRALASIA) PTY. LTD. FOR THE ADVANCEMENT OF PHOTOGRAPHY



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**EXPOSURE  
METER**

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This is the first exposure meter to be scaled in B.S. exposure index numbers and to conform to the British Standard Specification for Exposure Meters in terms of accuracy and performance. It is so simple to use that any beginner can readily master it after a few minutes of instruction. The "Avo" Exposure Meter has two ranges of sensitivity—"Low" brightness range covers intensities from  $\frac{1}{4}$  to 30 candles per square foot, and the "High" brightness range from 8 to 2000 candles per square foot. The angle of acceptance of the Avo is approximately the same as that of most cameras, no matter which sensitivity range is in use.

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From Kodak Dealers Everywhere

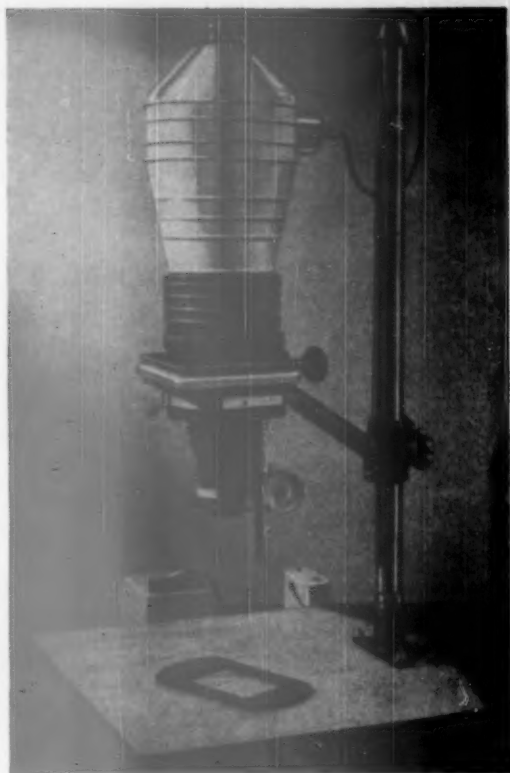
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with f/4.5 lens

An important demand normally brings the answer—hence the Johnson V-9/12 Enlarger has been introduced to meet the demand, in both the amateur and professional fields, for an enlarger of high grade capable of accommodating  $\frac{1}{4}$ -plate and 9 x 12cm. or smaller negatives.



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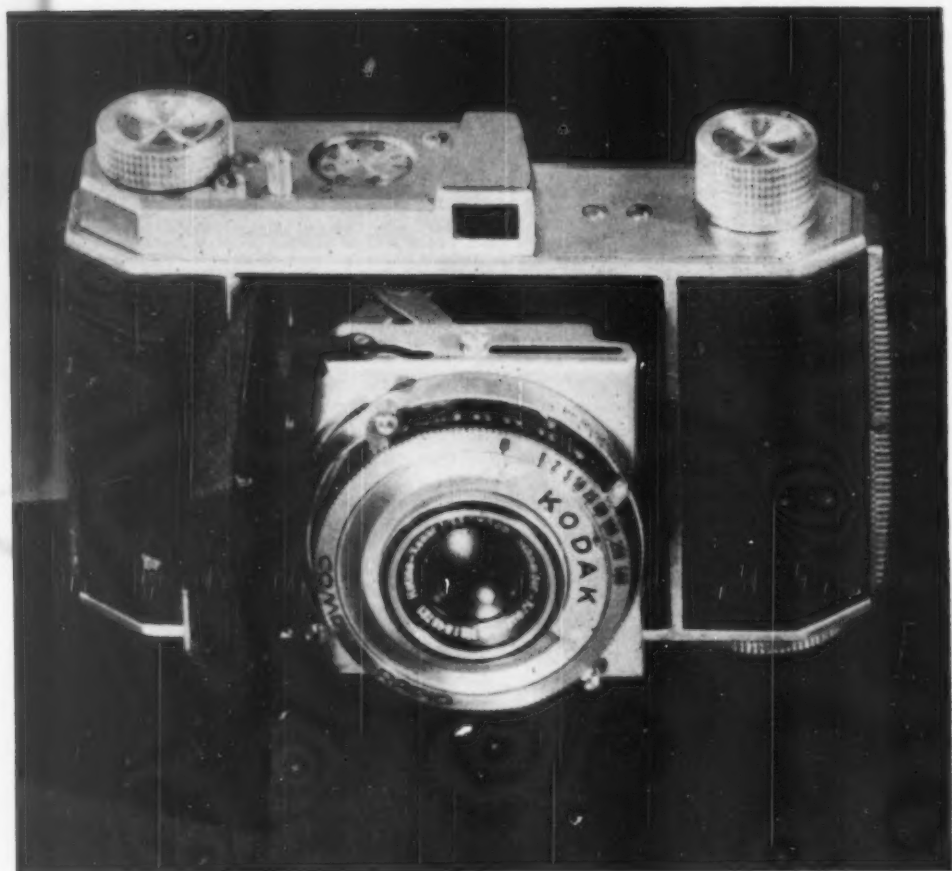
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**H**old one in your hands and your fingers get the *feel* of its expert craftsmanship . . . the *thrill* of its high-speed lens-and-shutter combination . . . the *sturdiness* of its strong die-cast aluminium alloy body . . . the *jaunty touch* of its black leather and satin chrome finish. Both models give you all these advantages, and even more.

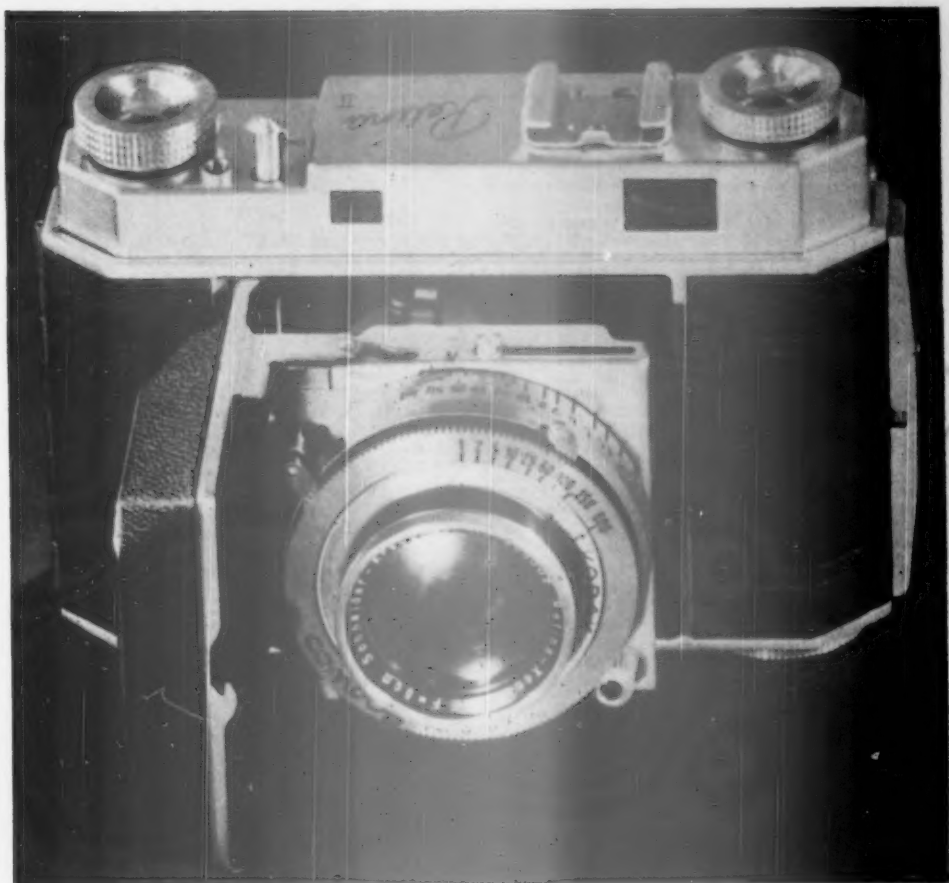
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# Review of December Portfolio

New competitor E.H.B., with his "A Place in the Sun," provides us with a cover illustration outstanding as regards strength of conception, symmetrical arrangement and overall tonal range. Exposure was made at just the right time of day for the sun to cast shadows in perfect co-ordination with the structural uprights, while the correct placing of the highlight figure in the dark doorway provides an important accent as well as a desirable touch of life. Incidentally, judging from a perusal of recent reviews of contest entries, the Contest Editor seems to think that insufficient attention is being given to this important question of *accent*, and it is to be hoped that competitors will give more attention to this aspect in the future. Finally, it is an excellent print that once again proves how an arrangement can be considerably strengthened by having a main line leaving a corner; in this instance the photographer has cleverly employed *both* corners.

In the principal portfolio the motive of Architecture is stressed in a well-thought-out batch of interpretations. J.M.F.'s whimsically-titled "Money Box" provides a useful starting point, the emphasis here being on good arrangement plus satisfactory technique. Note how the dark basis of the columns and the generally low-toned foreground provide a base of substance, while the remainder of the pillars eliminates any tendency for the interest to run out either to right or to left. The inclusion of a variety of traffic underlined the theme of a busy day in the city without emphasising one single item, as, for instance, would have occurred had a single isolated tram been recorded. Finally, observe the admirable overall tonal range.

"Part of the whole" has been used to advantage by S.H.L. in his "Stability." Though simple basic material has been used, the motive has been cleverly accentuated by good trimming and arrangement of shadows. Far from accidental, I imagine, is the inclusion of that tiny strip of light which cleverly tells us of the roundness of the right-hand pillar; place your finger over that dark strip and you will see how much is lost without it.

"Australian Institute" (K.B.D.) provides us with a straight-on representation of this impressive pillared structure, but the photographer has been wise enough to relieve the austerity of the record by the unexpected entrance of the youngsters into so learned an edifice. It is once again an example of the value of inclusion of the human element; on far too many occasions do we encounter fine photographs of architectural or landscape interest simply crying out for figure inclusion. In K.B.D.'s picture that cry was answered!

In his "St. John's, Canberra," R.V.J. has wisely kept well within the low tonal range that this type of subject matter requires. It is a photograph which appealed to me immensely ever since I was shown the original print. Some may consider the print too well ordered, but actually orderliness was necessary on this occasion, and it is for its sense of trim neatness that it receives my praise, the more so as this aspect has been emphasised by very efficient trimming.

O.A.S.'s "The Silent Years Roll By" makes an ideal comparison print. This subject would, I think, have suffered had any other camera angle been selected. The composition is assisted by the receding lines of the fence and by shadows in just the right areas, while the mass of tree to the right was needed to offset the large area of sky with its high-toned clouds.

## By KARRADJI

C.S.C.'s "Sunlit Walls" embodies his usual careful outlook and excellent print quality, but I am not quite in accord with the title, as such a low-toned arrangement is hardly suggestive of sunlight. The companion print, S.C.P.'s "Denham Court Church," was quite the most interesting of a large number of photographs made of this church, but, unfortunately, something seems to have gone wrong with the trimming, the uprights being shown off balance. Considering the composition, I think a happy picture would develop by trimming down to just above the roof top. That battlement effect might be valuable historically, but artistically it is definitely an eye-catcher that tends to take our interest away from the quaint tombs in the foreground.

Considered as a symbolic study, M.P.'s "Sacrifice" provides us with an excellent presentation, the dramatic lighting carrying us far beyond the world of bronze and stone. Some tonal quality appears to have been lost at the top, but, in any case, the inclusion of so much stone work tends to be overpowering. K.J.M.'s "In St. Mary's" reminds me of many versions which I have photographed myself, though not from this particular angle. The photographer has ingeniously overcome the over-symmetrical effect normally seen in church interiors by including that dark silhouetted area to the right, which leaves us at leisure to study the various points of interest in the brightly illuminated middle distance. The trimming is perfect; the inclusion of additional roof would have tended to weaken the conception. Incidentally, how seldom do we see pictorial photographs of churches with figures included? It should not be a difficult matter, as any slight movement of the figures occasioned by the long exposure would probably pass unnoticed.

It is quite a while since we have seen any of the Editor's pictures in print, and I welcome the opportunity of passing some comments. With his "Ware-house with False Front," it was his natural sensing of a curiosity of architecture that urged its presentation by photography. A record photograph was required, and the exactness of the photographer's approach, together with the overall sharpness, reminds us of those famous Californians, Edward Weston and Ansel Adams, of the f/64 school. Personally, I lean away from the hard and sharp type of approach, since, in the majority of cases, the artistic element is missing. I am very keen on "Deserted Pilot Station"; I was shown the print soon after it was made and have liked it ever since. There are points here for the uninitiated in composition. Notice how much of the success of this picture depends on the break and lean in the fence, the slight curve in the perspective, the reduction of a dark base to a minimum (the inclusion of any more would be likely to introduce too much of the feeling of stability), and finally the very large expanse of slightly textured sky, with only just sufficient depth of tone to give a proper degree of relief to the pilot station itself.

It is not my regular policy to comment on the illustrations to articles, but A.G.G. is such an old friend and competitor that I feel I might be pardoned for expressing approval for his excellent illustrated article,

## BALLARAT CAMERA CLUB

Three new members were welcomed at the monthly meeting of the club held at the Youth Centre. There was a large attendance and many prints were submitted for voting.

The subject for the informal night was "Street Photography at Night," and Mr. M. Beames was voted first, with Mr. E. Jermyn second.

"Landscape" was the set subject, and two of Mrs. W. A. Strange's prints were voted equal first. In the open subject, Mr. H. McConnell was successful. Members had been asked to bring along any gadgets they owned, and these provided talks and discussions for the night.

The outing to Piggoreet West and Happy Valley proved quite successful, although the lighting was not the best. On seeing a stand camera being used on this outing, a small child remarked, "Oh, a real photographer." I.M.R.

## SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

On the 11th November Mr. E. Goninon demonstrated the cameras used in clinical photography. Mr. A. M. Hewer then showed Kodachrome films; these were followed by a series of studies of Richmond church and Lady Franklin museum shown by Mr. F. G. Robinson.

The meeting held on the 29th November was devoted to the judging of the final competitions for the year. Messrs. A. E. Roberts and F. G. Robinson spoke on the composition of the prints submitted and made the following awards: Class A (Portrait), A. B. Maddock; Open Section, M. W. Murray. Class B, A. M. Hewer.

Interesting landscapes and portraits were shown by Miss F. I. Taylor, Messrs. J. L. Levis, D. G. Overell, R. Barnes, C. Flaws, and P. C. Tapping. F.G.R.

## ADELAIDE CAMERA CLUB

The mid-monthly meeting was the eagerly-awaited colour slide competition. The large entry was made up mainly of popular 35mm. slides, which were of a high standard, many showing keen appreciation of colour values. Mr. D. Wolff gained 1st and 3rd places and Mr. J. M. Tomlinson 2nd.

The screening was followed by a short talk by Mr. Tomlinson, who traced the history of colour photography and gave various hints on colour temperature and other technical matters, including the effect of lens coating on colour prints. Demonstrating with colour prints specially sent over by Mr. Merton, of Kodak, Abbotsford, Mr. Tomlinson painted a glowing picture of what could be achieved when dollars are again available for such luxuries.

The outing this month was held at the Botanical Gardens. Two graceful models from a local ballet

## Review of December Portfolio—Continued

"Walhalla—Ghost Town." The whole venture was spiritually and artistically successful and must provide an inspiration for others to go and do likewise. I hope he will pardon me if I record the fact that I was privileged to study these prints prior to reproduction, and to make the slight trims that were desirable for the complete success of an admirable project.

John L. Wray's example is also an admirable one—but distant fields are greener, and when assignments of this type are undertaken it is surprising how many spoils can be successfully exposed in a short time; my advice is—go well prepared.

school assisted, and many worthwhile exposures were made.

The monthly print competition results were as follows: Merit Certificates to: "A" Grade—"Who Said Carrots?" K. Cook; "The Capture," G. Zeising; "The Pearl Necklace," G. Zeising; "Clouds and Gums," J. Sprod. "B" Grade—"Decorative Study," L. Ween; "Study in Line," M. Hunter; "6.05," B. McClelland; "Decoration Piece," M. Hunter; "This Posing Business," F. Evans; "Poise," M. Hunter. C.G.W.

## Continued from 'Last Page'

(Introductory notes to the prize-list announcement of the Twenty-ninth Annual Competition of American Photography.)

"Our Twenty-Ninth Annual Competition brought us more pictures from foreign lands than has been the case in some recent years. In all we received 3,504 prints from 510 contributors, and the task of judging was, as usual, a lengthy and interesting one. There have been numerous complaints from salons and exhibitions in the last few months that the quality of the pictures received for judging was not as high as in pre-war years. This is partly due to the difficulty of obtaining sufficient and adequate photographic supplies in many parts of the world, and to a general dissatisfaction with living and working conditions which has depressed enthusiasm in many cases. The world is not as full of the joy of living as in the piping times of peace and this is, perhaps, responsible for a more sombre tone in salon and exhibition pictures. There is, however, a deeper cause which has been plaguing the arts of the world in recent years.

"For many centuries the general acceptance of art was that its purpose was to please, to perpetuate happy memories and noble thoughts, to lift and elevate mankind. Pictures were intended to be beautiful, and the artist was trained in the art of pleasing by his work. Of recent years, however, we have been taught that art must not give rise to pleasant emotions. That it must cease to utilise the subjects and the methods which have been learned by generations of experience and been taken to the heart of mankind for centuries. The modernist painter has turned to abstractions, to unrealities, to phantasmagoria, which have no truth and no glory and no inspiration. Propagandists in photography have already arisen, and the doctrine has been widely preached that we must abandon beauty and happiness and humanity in photographic representation, and confine ourselves to the commonplace and the trifling.

"Photographic and general magazines, year-books and collections of photographs have been devoted to the horrors of battle, the portrayal of slums, the inanities of documentary photography. There has been a persistent effort to build up a commonplace childish photography of impotent charlatans as masterpieces of pictorial realistic presentation. With this ballyhoo, so cunningly presented, it is not amazing that young photographers have missed inspiration, and that the quality of photography has deteriorated. There is still, however, beauty in the world, and lovers of beauty have not wholly disappeared from photography or any other art. If we find that the quality of the photographs we see to-day does not in all respects reach the peak of pre-war years, we have the consolation of feeling that pessimism and depression are giving way to the hopes of a brighter future and optimism, and that photography is resisting malicious and deleterious propaganda. There are still ardent souls who see beauty and wish to perpetuate it, and we hope that our readers will find among the pictures reproduced herewith some hope for resurgence of high pictorial achievement."

# THE PHOTOGRAPHIC SOCIETIES OF AUSTRALIA

## AUSTRALIAN CAPITAL TERRITORY AND FEDERAL

Canberra Photographic Society,  
Hon. Sec.: K. Carnall,  
3 Carroboros Crescent,  
AINSLIE, A.C.T.

Disabled Photographers Postal Club,  
Hon. Sec.: A. R. Robinson,  
Private Bag,  
TONGALA, VIC.

Darwin Photographic and Cine Society,  
Hon. Sec.: Mrs. J. S. Litchfield,  
Box No. 199 P.O.,  
DARWIN, N.T.

Australian Portfolio Photographic Society,  
Gen. Sec.: M. R. Pocock,  
12 Jarvis Street,  
MILLSWOOD, S.A.

The Stereoscopic Society, Australian Sect.,  
Hon. Sec.: H. A. Tregollas,  
143 North Rd.,  
ELSTERNWICK 54, VIC.

## NEW SOUTH WALES

The Photographic Society of N.S.W. (Inc.)  
Hon. Sec./Treas.: H. N. Jones,  
Box 829 G.P.O.,  
SYDNEY, N.S.W.

The Camera Club of Sydney  
Hon. Sec.: K. D. Hastings,  
Box 2016 G.P.O.,  
SYDNEY, N.S.W.

Sydney Y.M.C.A. Camera Circle,  
Hon. Sec.: G. S. Gow,  
C/o Y.M.C.A., 325 Pitt Street,  
SYDNEY, N.S.W.

Sydney Camera Circle,  
C/o H. Mallard,  
386 George Street,  
SYDNEY, N.S.W.

Technical Education Photographic Society,  
Hon. Sec.: R. F. Thomas,  
c/o Dept. of Technical Education,  
Mary Ann Street,  
BROADWAY, SYDNEY, N.S.W.

Sydney University Photographic Society,  
Hon. Sec.: B. P. Furley,  
The Union,  
The University of Sydney,  
SYDNEY, N.S.W.

Railway Inst. Photo. Society No. 2,  
Hon. Sec.: Anthony Formica,  
26 Sturdee Parade,  
DEE WHY, N.S.W.

Manly Camera Club,  
Hon. Sec.: K. Mossop,  
131 Condamine St.,  
BALGOWLAH, N.S.W.

Parramatta Photographic and Cine Society  
Pres.: J. H. David,  
163 Church Street,  
PARRAMATTA, N.S.W.

St. George Photographic Society,  
Hon. Sec.: Eric R. Ashley,  
125 Woid's Avenue,  
HURSTVILLE, N.S.W.

N.S.W. Postal Institute Photographic Club,  
C/o A. W. Moore,  
Box 3213 G.P.O.,  
SYDNEY, N.S.W.

Wollongong Camera Club,  
Hon. Sec.: B. Jessop,  
13 Bourke Street,  
WOLLONGONG, N.S.W.

The Griffith Camera Club,  
Hon. Sec.: E. G. Clare, F.C.A.,  
Box 146 P.O.,  
GRIFFITH, N.S.W.

Tamworth Photographic Society,  
Hon. Sec.: O. E. Worth,  
43 North Street,  
TAMWORTH, N.S.W.

Albury Camera Club,  
Hon. Secs.: Mrs. K. Mills,  
Miss J. Fletcher,  
425 Stephen St.,  
ALBURY, N.S.W.

Tweed Camera Club,  
Hon. Sec.: E. N. Farrell,  
Box 103 P.O.,  
MURWILLUMBAH, N.S.W.

Orange City Camera Club,  
Hon. Sec.: T. C. Irwin,  
c/o La Dore Studio,  
Summer St.,  
ORANGE, N.S.W.

The Newcastle Photographic Society,  
Hon. Sec.: A. T. Ullman,  
Orient Hotel,  
NEWCASTLE, N.S.W.

Newcastle North Camera Club,  
Hon. Sec.: G. Williams,  
C/o E. C. Campbell, Chemist,  
Tighe's Hill,  
NEWCASTLE, N.S.W.

## VICTORIA

Melbourne Camera Club,  
Hon. Sec.: A. G. Gray,  
Box 930 G.P.O.,  
MELBOURNE, VIC.

The Photographic Society of Victoria,  
Hon. Sec.: Miss H. Macdonald,  
10 Higinbotham Street,  
MIDDLE BRIGHTON 55, VIC.

The Institute of Photographic Technology,  
Hon. Sec.: L. P. Greenhill,  
Flat 28, 63 Queen's Road,  
MELBOURNE S.C.3., VIC.

Donna Buang Photographic Group,  
Hon. Sec.: I. O. Goldsmith,  
C/o Signs Publishing Co.,  
WARBURTON, VIC.

Gordon Amateur Photographic Assoc.  
Hon. Sec.: E. Rogers,  
C/o 124 West Melbourne Rd.,  
GEELONG WEST, VIC.

Horsham Camera Club,  
Hon. Sec.: E. M. Hardinge,  
Box 201 P.O.,  
HORSHAM, VIC.

Portland Camera Club,  
Hon. Sec.: J. R. Adamson,  
29 Palmer Street,  
PORTLAND, VIC.

The Sunraysia Camera Club,  
Hon. Sec.: R. J. Pugsley,  
38 Walnut Av.,  
MILDURA, VIC.

Ballarat Camera Club,  
c/o Hon. Sec., 1012 Mair Street,  
BALLARAT, VIC.

Pictorial Photographic Club,  
Hon. Sec.: R. S. Gray,  
18 York Street,  
WEST PRESTON, VIC.

Williamstown Camera Circle,  
c/o A. Parry,  
35 Champion Road,  
WILLIAMSTOWN, VIC.

Warrnambool Camera Club,  
Hon. Sec.: T. A. Wicking,  
84 Banyan Street,  
WARRNAMBOOL, VIC.

# The Photographic Societies

## THE CAMERA CLUB OF SYDNEY

(Incorporating the Miniature Camera Group)

At the meeting held on November 15th an Open Competition was conducted. Three judges, chosen from committee men who were not competing, awarded the following prizes: A Grade: 1, J. Galbraith; 2 (equal), J. Galbraith and S. H. Lofts; H.C., K. Paynter. B Grade: 1, J. Mossop; 2, G. Scheding; 3, N. Thornton; H.C., R. Ravallion.

Mr. P. J. Purcell, Assistant Secretary of the Club, gave a lecture on "Chemistry in Photography," dealing mainly with the effect of four developers, D-72, D-23, D-25, and Microdol, on Panatomic-X 35mm. and Super-XX 120 size film.

After explaining the essential difference between the four developers, Mr. Purcell showed members a 6x and a 20x enlargement of a still-life set-up taken on 35mm. Panatomic-X and developed in the aforementioned developers. Naturally enough, the 20x print from the negative developed in D-72 could not be compared with those developed in the fine grain and extra-fine grain developers.

An informal though interesting evening resulted from Laurence Le Guay's visit to the club on 6th December. Mr. Le Guay, a foundation member of the Miniature Camera Group, traced the production of a colour advertisement from the 4 x 5-inch Ektachrome transparency to the finished magazine advertisement. He concluded by answering questions on colour and giving some useful hints on black-and-white technique.

P.J.P.

## Y.M.C.A. CAMERA CIRCLE

On the week-end of November 19-20 the club had a most enjoyable outing to the Y.M.C.A.'s fine camp at Yarramundi. This delightful hostel is situated on the Grose River, at the foot of the Blue Mountains, some forty-five miles from Sydney.

For the keen photographer the district abounds in pictorial opportunities. Within a mile are the rocky foothills of the Blue Mountains and around the camp itself, the prosperous farmlands are the landscape photographer's delight. Many club competition and A.P.-R. prizewinning pictures have been created from negatives made in club visits to Yarramundi.

E.M.D.

## WOLLONGONG CAMERA CLUB

On November 27 our monthly meeting was devoted to a members' colour night and print competition, the slides being projected for general interest and comment only.

Many of the slides exhibited were of more than ordinary interest, being the results of two camera club outings to "The Five Islands" for the purpose of photographing the sea-birds during the nesting season. Some extraordinarily difficult shots were obtained. Other slides were mainly local and personal, except some beautiful scenes in the Bellingen River district taken by W. Weily whilst on a holiday.

In the bi-monthly print competition, the members awarded three credits from a total entry of some fifteen prints, these being obtained by B. Jessop, A. J. Anderson and J. McAllister.

Recent good news is that of Albert Chambers' admission as an Associate of the Royal Photographic Society (colour section), which earns him the well-deserved congratulations and best wishes of all fellow club members and, we are sure, of all interested colour photographers in Australia.

Coupled with three recent A.P.-R. promotions, this is a big step forward for our young club.

J.McA.

## SOUTH AUSTRALIA

Adelaide Camera Club,  
Hon. Sec.: Doug. Wolff,  
Box 602E G.P.O.,  
ADELAIDE, S.A.

Whyalla Amateur Camera Circle,  
Hon. Sec.: L. A. Raum,  
52 Goodman Street,  
WHYALLA SOUTH, S.A.

Port Augusta Camera Club,  
Hon. Sec.: W. A. Ellen,  
PORT AUGUSTA, S.A.

## QUEENSLAND

Warwick Camera Club,  
President: Dr. L. T. Lloyd,  
P.O. Box 53,  
WARWICK, Q'LAND.

The Rockhampton Amateur Movie and Camera Club,  
Hon. Sec.: R. Gabriel,  
Box 398 G.P.O.,  
ROCKHAMPTON, Q'LAND.

Brisbane Camera Group,  
Vice-President: A. D. Love,  
24 Lindon Street,  
DUTTON PARK, Q'LD.

Townsville Photographic Society,  
Hon. Sec.: D. Miller,  
Box 461 G.P.O.,  
TOWNSVILLE, Q'LAND.

Mt. Isa Photographic Group,  
Hon. Sec.: R. Nan Kervis,  
T-131, Mt. Isa,  
QUEENSLAND.

Cairns Camera Club,  
Vulcan Street,  
AEROGLEN, via CAIRNS, Q'LAND.

Port Curtis Camera Club,  
Hon. Sec.: M. V. Sievers,  
Auckland Street,  
GLADSTONE, Q'LAND.

## TASMANIA

The Southern Tasmanian Photographic Society,  
Hon. Sec.: Miss K. Joyce,  
164 Liverpool Street,  
HOBART, TAS.

Northern Tasmanian Camera Club,  
Hon. Sec.: L. W. Jackson,  
31 Erina Street,  
LAUNCESTON, TAS.

Devonport Camera Club,  
Hon. Sec.: Achol Kent,  
Box 107, P.O.,  
DEVONPORT, TAS.

## WESTERN AUSTRALIA

The Western Australian Camera Club (Inc.),  
Hon. Sec.: J. T. Devereux,  
69 McCourt Street,  
West Leederville,  
PERTH, W.A.

Miniature Camera Club of W.A.,  
Hon. Sec.: A. Biggs,  
148a Coode Street,  
COOMA, W.A.

The Van Raaie Club,  
Hon. Sec.: R. G. S. Steele,  
25 William Street,  
PERTH, W.A.



### ST. GEORGE PHOTOGRAPHIC SOCIETY

Fortnightly meetings of this Society continue to attract many members, and with the growth of the organisation the Council is now considering the advisability of holding separate meetings for demonstrations. This would enable the usual meeting night to be given over to competitions and lectures, which do not entail the use of any special apparatus, and may eventually lead to the Society meeting every Monday instead of alternately as at present.

The last outing was held on 20th November, and consisted of a day's launch cruise on the harbour. The attendance (30 members) was most encouraging to the organisers, Messrs. E. Jones and J. Free.

Competition points to date are as follows: A Grade: K. Warland, 11; J. Free, 25; D. Orton, 10. B Grade: G. Geeves, 50; E. Jones, 40; E. Ashley, 32.

The sympathy of all members of the Society goes to club member Arthur Hadley, who is undergoing treatment at Yaralla Military Hospital for injuries received whilst a P.O.W. in Burma. J.K.M.

### DARWIN PHOTOGRAPHIC AND AMATEUR CINE SOCIETY

In the absence of the President (Mr. V. Tarhanoff) from the Christmas meeting, the Secretary (Mr. George Carlton) welcomed the guests, who spent much time examining the display of photographs and who expressed amazement at the remarkably varied selection of architectural studies displayed.

Mrs. Kennon then showed a series of colour films of various beauty spots in Australia, including scenes of pre-war Darwin, and a few, uncoloured, of the bombing of Darwin, which showed plainly the destruction caused by the Japanese bombs. Her display of films evoked much interest and appreciation.

Following supper, a very hearty vote of thanks was expressed to Mrs. Kennon for the splendid display of films shown, and to Mrs. Jarvis for the delicious supper, to which all had done full justice.

The Photographic Society, in common with most other societies in Darwin, goes into recess during the wet season, so will not be holding another meeting until March next. J.S.L.

### WESTERN AUSTRALIAN CAMERA CLUB (Inc.)

The usual monthly meeting was held on Thursday, 11th November, 1949, at the Modern Women's Club, St. George's Terrace, Perth.

The set subject for the month was "Wildflowers," and points were awarded as follows—1, Capt. Sutton; 2 and 3, Mr. Palmer.

Dr. Fairbridge, A.R.P.S., who intended to give us a lecture on "Composition," was unable to attend on account of illness, so our President, Mr. N. B. Snell, filled the breach with an interesting talk on "Home-Made Enlargers," demonstrating with his own model which revealed a remarkable piece of workmanship in cast and spun aluminium.

By way of contrast, Mr. E. Orris exhibited his home-made model, which was constructed mainly of timber with one exception—the lamp house, which was constructed of aluminium pudding basins. Despite its humble components, this enlarger does a remarkably good job.

As the subject for the evening was "Wildflowers," Miss Hilda Wright, A.R.P.S., the famous wildflower photographer, brought some of her studies to the meeting, and by request gave a brief outline of her technique. A.M.P.

### NEWCASTLE PHOTOGRAPHIC SOCIETY

"Familiarise Yourself With Your Meter" was the advice given by Mr. K. McDiarmid at the November 28 meeting of this Society.

Mr. McDiarmid, former member of the Sydney Miniature Camera Group spoke on the use of exposure meters. He said that, as with cameras, members should make themselves thoroughly conversant with the use of their meters. It was possible that they might have to make adjustments in film speeds to suit their own requirements—possibly as compensation for the inaccuracy of their camera shutters.

Visual extinction meters as well as photo-electric types demanded familiarity, he said. Although the user of the visual extinction meter was faced with the difficulty caused by his changing eye conditions, the meter was nevertheless reliable. When an unusual eye condition was experienced through passing into extreme brightness or poor lighting it was necessary for the photographer to wait until his eye condition returned to normal before using the meter. The meter reading should be made within a specified time—say five seconds—because constant staring enables the operator to see a less distinct figure.

The Society conducted a successful exhibition of 126 prints in aid of the War Memorial Cultural Centre Fund.

The November open competition resulted: A Grade: R. Manuel, 1; F. Tully, 2. B Grade: E. Butler, 1; J. Ralston, 2; J. Brown, 3.

Final points in the point-score competition were: R. Manuel, 51; C. Collin, 43½; A. T. Ullman, 38½; W. H. McClung, 36½; R. Winn, 30; E. W. Butler, 17; F. Tully, 14; J. W. Brown, 14; Miss Woolnough, 12½; W. Murphy, 10; B. McCabe, 6½; N. Everett, 6.

W.H.McC.

### MELBOURNE CAMERA CLUB

This month saw the club exhibition on display in the Kodak Gallery, and, although numerically weaker than the past few years, the standard was very good.

The final count of points allotted to the prints and slides showed competition wins for A. G. Gray and R. F. Courtney, while others to score very well were J. M. Frawley and L. Hawke in A and B Grade respectively.

The other big event for the month was the annual general meeting and election of officers. The new office-bearers are: President, Mr. W. Broadhead; Vice-Presidents, H. Cleveland, J. M. Frawley; Hon. Secretary, A. G. Gray; Treasurer, Miss E. Wilkinson.

The final outing for the year by parlour coach to Mornington Peninsula and Cape Schanck proved very successful. A.G.G.

### WEST AUSTRALIAN MINIATURE CAMERA CLUB

The November meeting was held on the night of the 17th in the club rooms. During the general business it was decided that, owing to the close proximity of the December meeting to Christmas, the meeting be carried over until January, 1950.

The lecture for the evening was given by Mr. Orris, of the W.A. Camera Club, the subject being "Filters and Their Uses." Those present especially appreciated the trouble that the lecturer had gone to in compiling his diagrams and the practical demonstration he gave with the use of a prism. The lecture was most enlightening and instructive. Following the lecture, a print criticism was given by Mr. N. Ellison.

Prints for the proposed exhibition are asked for and may be left with the Secretary, Mr. Thomas, at the monthly meeting. J.R.D.





"IN THE SHADOW OF THE RIVER GUMS"

J. M. Frawley

## The Australasian Photo-Review

Editor: KEAST BURKE

B.Ec., A.R.P.S., Hon. Rep. P.S.A.

### Preview of February Issue

A really Australian assignment! D.O.I. photographer James Fitzpatrick will tell us of his adventures in photographing brumbies in the region made famous by "Banjo" Patterson in "The Man From Snowy River."

Ian Monfries writes upon "Visual Impact," producing a photograph by A. R. Betteridge in support of his contentions.

The principal portfolio will relate to "Character Studies." Keith Nixon contributes "Six-Volt Enlarger," while all the usual features will be represented.

The Editor would like to take this opportunity of expressing his best thanks, and that of all readers, to the 50 or so contributors who were responsible for the featured articles for 1949 and to the 160-odd workers who contributed the best of their photographic art for A.P.-R. reproduction.

And now 1950 has begun, bringing with it your opportunity to join their ranks. It is all a fine example of friendly co-operation; if your name did not appear in the Index for 1949, we sincerely hope that it will be for the year that is now with us.

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# Interpreting the Third Dimension

It is the lot of the pictorial photographer to depict, by a two-dimensional medium, subjects of a three-dimensional nature. A photograph has length and breadth only, but, within these two dimensions, it is necessary to construct a picture which will create in the mind of the onlooker an impression, not only of height and width, but also depth, thickness or distance.

In many treatises on pictorial photography, considerable attention is given to two-dimensional composition of pictures. Balance, pattern, line, all receive due emphasis and, although some reference may be paid to perspective and modelling, one often gains the impression that the third dimension is brushed aside somewhat cursorily. Yet, surely, once the geometrical hazard of S-curves, pyramids, set squares (and U-bolts!) have been overcome, this third dimension deserves a little more than passing attention. One might go farther and say that unless one is satisfied with a purely decorative effect, a strong impression of the third dimension is essential to start a picture on the road to real success. All subjects require it. It is the tree with room to walk round, the road which really does not climb the hill before it disappears, the flower which reaches out from the bush as if to be plucked, the silk with real undulating folds, or the stone with a roughness that hurts, that gives a picture that first compelling interest, and contributes much to its lasting attraction. Look over the pictures in past numbers of the *A.P.-R.* and see for yourself if this is not true. The inability of the camera to directly record the third dimension is perhaps its greatest weakness. For this reason, the problem warrants special and careful attention, and should be constantly kept in mind.

Now a photograph is composed of masses of different sizes, shapes and tones, no more, no less. Upon the choice of these masses and their arrangement in the picture frame, depends the illusion which is conveyed to the onlooker. The word illusion is used with a purpose. A two-dimensional picture does not have a third dimension in itself, unless one wishes to be niggardly and argue about the thickness of the silver emulsion. Therefore, any impression of a third dimension which is created must be illusional. It is well to recognise this simple fact for, having done so, the photographer will recognise the necessity for making a special effort to create the illusion and, with a very

By C. S. CHRISTIAN

clear conscience, can set about finding ways of doing so. It is not meant to convey by this that a photographer is thereby licensed to fake his pictures by applying to the half-finished product the methods and resources of the graphic artist. What is meant is that, by the choice of viewpoint, time of day and lighting, arrangement of the subject, use of filters and differential focus, control in film and print development, and by control in enlarging, he should develop tricks and methods or, to put it on a higher plane, a technique which will enable him to create the required illusion photographically.

The essence of the problem is to make things look as though they are in front of or behind one another, that they occur in different vertical planes; that this house is really in front of the mountain and not just a curious part of it; that the face and the lattice are not all one; that the curly bark on the front of the tree is a little closer than that on the side, so that the tree may have thickness and volume. Normally, the human being, with his two eyes, has no great difficulty in knowing this. Since childhood he has been developing a technique which helps him to know. He has learnt to recognise the relative sizes of different types of objects and, therefore, can judge by their apparent size which is the nearer and how far away they are. His binocular optical system permits him at the one moment to look at an object from two slightly different points of view. This gives him a stereoscopic vision for, without moving, he can peep round the edges of the object and see things behind it; look round corners as it were. If one can see something by looking round a corner, then obviously the corner is in front of the something. One soon learns to record this quite unconsciously. If one is not completely satisfied, then it is an easy matter to move a little one way or the other and make sure. If objects are rather close, he focuses his eyes accordingly, and this mere physical process convinces him of the relative nearness of things. If they are very far away, he has other ways of knowing it. Atmospheric haze tends to cloak far-distant objects with the same dull tone. He learns to accept unconsciously that the dull, grey tree in

the distance is farther away than the bright yellow green shrub just across the road, even though the tree is tall and the shrub very small.

The camera, however, is at a disadvantage. It has only one eye and therefore cannot look around corners. It can record things only as it sees them, and cannot call on past experiences to make comparisons at the moment of recording. But, perhaps more important than any thing, the camera is a one-shot mechanism. It focuses on one plane, blinks once, and a picture is recorded. The eye, on the other hand, conveys a continuously changing picture to the mind and it can go on seeing, changing focus, changing viewpoint, until the mind is satisfied.

All this means that if the camera is to produce an image which is to convey the impression of a scene much as the eye sees it, it will require some special assistance, the application of a planned and careful technique.

How can this impression of the third dimension be conveyed? It is interesting to examine pictures which do convey it and analyse how it is done. The camera has no special tricks of its own. The photographer can use only those means which are common to the camera and the human eye and, if necessary, exaggerate them. It is worth while considering some of these in more detail.

First and foremost, there are the ordinary principles of *linear perspective*. We all know that the farther away that an object is, the smaller it appears to be. The more distant it is, the smaller is the angle of vision which it occupies and, therefore, the smaller is the image cast by the lens of the eye. This is a matter of simple geometry. If two comparable objects appear in

a picture, one large and one small, we are prepared to accept the fact that the smaller one is meant to be farther away. In practice, we accept it automatically without thinking about it. If a picture includes several such comparisons, the total impression of distance or depth is increased. The avenue of trees, with the gradual diminution in size of each tree, is an application of this principle. It introduces in a simple form the factor of converging lines which emphasise the impression of gradually diminishing size, and therefore of increasing distance. But the trees or objects do not have to be lined up in avenues. They can be scattered throughout the picture and a similar impression created by a number of converging lines, providing other requirements of good composition are satisfied. In subjects of this kind, care must be taken in the placing of the horizon line. If too low a viewpoint is chosen to photograph our avenue, the horizon will appear near the bottom of the picture. The lines along the tree tops dip sharply towards the horizon in an uncomfortable way, whereas the lines joining the bases of the trees are short and nearly horizontal. Much of their effect in emphasising perspective is lost. A somewhat higher viewpoint permits both pairs of lines to run at an angle towards the vanishing point, and the impression of distance is much greater. Too high a viewpoint has the reverse effect, and one just as undesirable as one too low. These observations which apply to the height from which a photograph is taken apply equally well to the lateral displacement of the viewpoint. The exposure made from too close to one side of the avenue suffers in a similar way to the one which is taken too low. The objective

#### ROLLING RANGES

C. S. Christian

Here is an example of aerial perspective. Note the strong contrasts in the foreground and the gradual merging of tones with the increasing distance.



should be to select a viewpoint which enables all lines to contribute effectively, although not necessarily equally, to the desired impression, and which also conform to the requirements of two-dimensional composition.

A factor of importance is the angle of view of the camera lens. Most camera lenses cover an angle of 35 to 45 degrees, which is considerably more than the normal angle of vision of the human eye. Thus it is that many seemingly attractive compositions appear too small when seen in the viewfinder. The result is much juggling before a satisfactory compromise between size and arrangement is reached. Sometimes the composition is completely ruined by attempting to fill the finder; and often the result is an exaggerated perspective which is not at all convincing. The distortion in a close-up portrait is an example. A lens of longer focal length than that usually fitted permits subjects to be taken from a greater distance, and the image in the viewfinder then more nearly corresponds to that which the eye first saw. A more convincing perspective is the result.

Just as careful arrangement of the subject can emphasise linear perspective, so too can careless arrangement detract much from the impression which the material is capable of giving. Consider a landscape in which a group of trees in the middle distance is much taller

than the trees in the far foreground. In the print they will all appear much the same size, jammed up in front of the picture. A closer viewpoint could have placed them in proper perspective. The point made does not hold, of course, if there is noticeable mist or haze between the two groups of trees, for this will immediately throw the middle distance trees back into their appropriate position. This leads us to another way by which the feeling of depth or distance in a picture can be enhanced, that is, by the application of the principles of *aerial perspective*.

Imagine that we are standing at the end of a road which leads directly away towards the horizon. On one side of the road there is a row of white houses (all occupied!), on the opposite side a row of dark-trunked trees. If the sides of the houses facing us are equally well lit, they reflect a similar amount of light towards us. However, the reflected light reaching us from the houses farther away must travel the greater distance. In so doing, the light rays are in part dispersed by dust and moisture in the air so that less light reaches us from the distant houses than from those nearby. Of all the white houses, therefore, the nearest ones will appear the brightest, the most distant ones the dimmest, a little grey, varying in tone with the brightness of the day and the amount of atmospheric haze. The dark trunks of the trees on the opposite side of the road reflect little light and appear dark for this reason. However, between us and the distant trees there is the dust and moisture-laden air dispersing light irrespective from which direction it comes. Some of this dispersed light reaches us, although the trees themselves are not reflecting it. Thus the distant trees appear lighter. In this case then, the position is reversed, for it is the nearest dark object which appears the darkest, the most distant one the



SUNLIT

C. S. Christian

Backlighting of the light-toned tree against the heavily shadowed background provides an illusion of space behind the tree.

WENDY

C. S. Christian

*The separation of tones is assisted by differential focusing and variation of contrasts, especially in the upper half of the picture.*

lightest. If the houses and trees extend far enough away their tones will gradually merge. The depth of the merging tones varies with the light conditions, being a light grey in a very bright light, a darker grey in a dull light.

Several important generalisations may be drawn from this. The first concerns the orderly recession of tones as objects become more distant, light-toned objects become darker, dark ones lighter. The second generalisation is that as distance increases, the contrast between tones appears to decrease. The greatest contrast is in the foreground or near middle distance, the least in the far distance. Lastly, light and dark-coloured objects tend to merge into one tone in the far distance, the tone being lighter on a bright day than on a dull day. If these principles of atmospheric perspective are recognised and applied to the tones of the print, with perhaps some slight exaggeration, a very strong and natural impression of distance can be conveyed.

The placing of dark objects in the foreground, or the over-printing of the foreground, are simple practices which conform to these principles. By retouching the negative, the distant objects in the picture may be "faded out" or, alternatively, a similar effect may be produced by control during enlarging, or by after-treatment of the print. Foreground contrasts may be emphasised by judicious chemical reduction of the highlights. Too bright spots in the distance may be quietened by applying pencil or a little water colour. In all this retouching, it should be remembered that all that is needed is the removal or addition of small accents. If the application of large quantities of paint proves necessary, the conclusion to be drawn is that insufficient control has been exercised in the production of the print.



A reminder about the use of filters may be in order here. Yellow, orange, or red filters tend to eliminate the effect of haze, and thus reduce the expression of atmospheric perspective. On the other hand, blue filters may be used in some circumstances to increase it. So, if you seek third dimension, watch your filters.

It is a common practice to "burn in" the sides and corners of a print during enlarging, in order to concentrate the interest if the composition is weak. In some instances, this can be very effective, especially when the picture is framed by foreground objects which extend up on the sides of the picture. However, if the picture has an open foreground, the practice is often less satisfactory for the darkening tends to link the foreground and the distance in the one tone, thus removing any expression of atmospheric perspective in those parts of the picture. A most unnatural and unconvincing appearance can be created if this picture is overdone or is applied to unsuitable subjects.

So far we have dealt with the gradual recession of vertical planes as expressed by the application of the principles of linear and atmospheric perspective. Equally effective can be the partitioning of the picture into a few well separated vertical planes. The laws of linear perspective must still be obeyed, but

*[Concluded on page 16]*



# Print Control with 'ferri'

Potassium ferricyanide is, as we all know, an effective local or general bleaching medium in photography, but how few of us can really handle this chemical? Its behaviour is perverse and temperamental, and it has some really vicious habits—or has it? Perhaps, reflecting upon the latest disaster, we may even concede that some minor lack of skill or neglect on our part contributed to the failure. And there you have it, my friend. There is nothing wrong with the ferri, and the results—good or bad—lie entirely in your *modus operandi*.

Now I (who, like you, have been in bother with the darned stuff for many years), having gained by continual experiment and failure a certain confidence and mastery over it, feel disposed to help my fellow ferri sufferers by giving a few tips to those who may have "given it away." Undoubtedly, many photographers "know how", but apparently they don't tell, and the result is that many keen amateurs, after several failures, become discouraged from practising the art of print control, and that meticulous spotting which makes such a very great difference to the quality of any picture.

The stock bleaching solution you will require is prepared by adding 1 oz. potassium ferricyanide to 1½ ozs. water; this will give a saturated solution with ferri crystals to spare.

Let us now start with the print from the moment it leaves the hypo. This is quite important, for once a print has been dried an effect of greasiness seems to become apparent on the face of that print upon re-wetting for bleaching. (N.B.—I find that wettings are not satisfactory in dealing with this.) So, if a batch of prints has not been completed (spotted, etc.) at the week-end session, I stack them wet and keep them so, sometimes even until the following week-end.

Our set-up for the task in hand will consist of a well-lighted work area near a water container that is either adjacent to the kitchen sink or upon a draining board placed across the bath tub. I prefer the latter, together with a low stool to sit upon. The actual working surface is a piece of plate glass (any stout glass will do) about 16 x 20ins.

A routine which must be regarded almost as a rite is that of wetting the outside of the bleacher bottle, and the all-over washing of the cork before placing it near the work bench.

By A. R. BETTERIDGE

Should you regard this tip as unnecessary fuss, do not be surprised ere long to see a few dozen white spots appear unexpectedly upon your print. (It appears that tiny dry flakes of ferricyanide are prone to float into the air with the least touch of the bottle if the latter is left dry.)

On our work-bench we will require a couple of trays; quarter-plate developing dishes will do excellently. In one we have hypo of ordinary strength, several ounces will be sufficient; in the other dish, with a medicine dropper, place 1 drop of ferricyanide and spread it out to a thin film. The hypo dish is placed to your left and the ferri to the right (assuming you are right-handed). A print is now placed face up before us on the glass table, and the surplus water is swabbed off, then blotted as dry as possible with a towel kept for this purpose. The tips of the fingers of the left hand are dipped in the hypo and rubbed over the print wherever it is necessary to work, and the print again blotted thoroughly. A small tinting brush is dipped in water, and all surplus removed from it with several good flicks. The dampened brush is now lightly touched by its tip upon the ferri film in the tray; it may have dried out to a mere stain, but that is O.K. Give the brush a slight roll to bring it to a good point, and, before spotting, 'hypo' one finger of the left hand and bring it near the brush above the spot to be treated; poise the brush accurately and then touch the spot with the needle-like point of the brush dead in the centre (at least, that is the idea). Do not attempt to paint over the whole area of the spot, just one steady, accurate touch. Remove the brush and immediately apply the hypo with the finger and then blot again. The full sequence of the operation will take about 2 seconds, although, with experience, you will come to vary the time between the ferri and hypo to suit the spot density. It is inadvisable to allow the ferri, even on the densest spot, to remain longer than six or seven seconds, as the ferri, diffusing outwards, will encircle the spot with a bleached area. Grey spots need a very rapid follow-on of hypo (within the second). Never attempt to treat two spots at one hit, as it were. Proceed all over the print in this



manner on dense and light spots alike; should you unavoidably wet with hypo an unworked spot, be sure to blot it thoroughly before touching it with your ferri brush, or it will run.

Having gone over the print, immerse and swill it with water, then repeat the process. After the first "once over," you will find that most of the spots have disappeared without leaving a white spot in place of a dark one, and only a few of the more deeply burnt-in ones remain for further treatment.

In the treatment of slightly larger and irregularly-shaped spots, such as freckles, it is advisable to reduce the strength of the bleacher to 1 to 10 or 20 (I always use a medicine dropper to proportion the bleacher strength, using basically 1 drop of ferricyanide). Follow the same rule of using an almost dry brush quickly and accurately; this time, however, painting within the borders of the freckle form and instantly applying the hypo. The main rule with bleaching is: *On no account wait to see results!*

Should you have a long line to eliminate, such as those caused by a scratched film, work as before with full strength bleacher. Aim to draw a single hair of the brush tip down the centre of the line for a distance of not more than  $\frac{1}{2}$  in. before applying hypo, blot, and thus proceed along the line.

In the removal of larger dense areas, such as a badly fogged print edge spoiling the margin, the print is blotted as before, after the application of hypo, but this time the brush is well charged with full strength ferri. This is painted over the affected part and allowed to act for several seconds (no more than 5 or 6 secs.) then washed away under the tap, or a complete immersion in plenty of water with movement. This will bleach out the fogging, but if it was dense, a residual image will still show, as when bleaching for sepia toning, a yellow stain will so permeate

the print; however, after a few minutes' soaking in water the stain will disappear. The remaining brown image is now attacked again by repeating the process. For a full elimination of black, as much as three or four treatments may be necessary before a clear white area of print is obtained.

The bleaching in of clouds is not difficult, providing the job is tackled with confidence and a preconception of the effect you wish to create, that is—the general massing and direction of cloud flow and the lighting. The actual mechanical procedure is as follows: First of all, the sky area of your print must not be white, but a light shade of grey all over; this is a matter of individual taste, but you will find the job more effective and easy of accomplishment on the lighter base; as a matter of fact, those blank white areas that pass for skies on so many amateur prints are sufficiently "off white" to provide a base for the creation of quite pleasing cloud effects with a mere touch of bleacher.

Now, for the more delicate tonal variations required in clouds, the bleacher must be greatly reduced in strength (1-50 is about the ratio). Having your soaked, hypoed and blotted print before you on the glass table, take a fairly large tinting brush fully charged with the bleacher and with one quick movement swab over the general area that the cloud is to occupy, your attention being



#### 'CLOUD' TREATMENTS

Illustrating article

PRINT CONTROL WITH 'FERRI'

chiefly directed to the upper form of the cloud. Now, without waiting for any results to appear, flow water over the print and wash the bleacher away. The residual ferri will bring up a faint image of your cloud form. Now, a few quick, confident dabs around the lighted sides and upper edges of the cloud and immediately wash off again. Proceed in this manner until you are satisfied with the results, bearing in mind that simple and not over-elaborated clouds will fill in the sky area and give directional forms, without drawing too much attention to their structure. Another method of creating clouds is to blot around the edges of your print, then, with a brush, flood over the face of the print with hypo, keeping it about  $\frac{1}{16}$  in. clear of the print edges. By surface tension, these edges will retain the hypo as a shallow pool over the print. Now, after recharging your brush with bleacher (1-20), brush lightly over the hypo pool in the direction you wish the "Mares' Tails" to flow; also tilting the print gently in the direction of flow. There is no need to wash off instantly with this method, but keep adding bleacher to the hypo and slowly building up the cloud form.

Obviously, quite a good deal of practice is necessary if one is to become competent at the handling of all bleaching requirements, but by following the preceding instructions faithfully, you will be rewarded at the outset with a fair degree of success.

### **Return of used Film Reels**

**requested by Kodak Ltd.**

To a large extent the future supply of Kodak Roll Film is dependent upon the number of used reels returned to the manufacturers.

The fact is that Kodak Ltd. is finding it increasingly difficult to obtain the necessary supplies of sheet metal required for the manufacture of reels.

Saving of reels is, therefore, urged upon all amateurs handling their own processing and their subsequent return to the nearest Kodak Branch.

A slip containing the name and address of the consignee should be enclosed and postage will be refunded.

## **Interpreting the Third Dimension**

*Continued from page 13*

there is more freedom with respect to atmospheric perspective. Separation may be obtained if the subject matters of the several vertical planes differ with respect to general tone, degree of contrast, character, shape, or interest. For example, the halation of a back-lighted major interest, against a darkly shadowed background showing faint detail, can be a very useful means of separation of vertical planes. Similarly, a dark, stable, architectural subject against the lighter, racy sky, can convey a very convincing impression of space and distance. In such instances, the term *aerial displacement* is perhaps more descriptive than *aerial perspective*. A very common and simple means of achieving this separation is by the use of differential focus. This has greatest scope in isolating near objects from a background. It has definite limitations, however, when much nearer objects than the main interest are included in the photograph.

The expression of the third dimension is an essential feature of good close-up photography. In this type of work it is the impression of volume and substance which is of importance rather than distance. Atmospheric perspective has no place. Differential focus is of less importance in the subject itself than in isolating the subject from other material. Gradation of tones over numerous discreet portions of the subject is the most important method of indicating slopes and curves, and thus depicting the irregularities of surfaces. This is the basis of texture studies. It is achieved, in the first instance, by the control of the direction and quantity of light, and in the second, by special attention to processing, particularly of the negative material, in order to obtain adequate gradation and separation of tones. Linear perspective is important and distortion must be guarded against, especially if short focus lenses are used. Above all, perfect definition is essential, and the use of small apertures, plenty of light, and long exposures in often desirable.

In the foregoing, an attempt has been made to review a few of the major principles involved in depicting the third dimension. No doubt there are many others which have not been mentioned. It is worthwhile exercise to analyse pictures from this point of view and then to determine for oneself why they do or do not possess this quality. Then the photographer will be better equipped to apply the principles to his own work, to give it that additional lift which is at least one of the essentials, if the picture is to last.



W. S. Wood  
NEAR INGLEBURN

*The Australian  
Landscape*



*J. H. Bain*

SILENTLY GRAZING



*A. G. Gray*  
EQUESTRIENNE



*F. Evans*

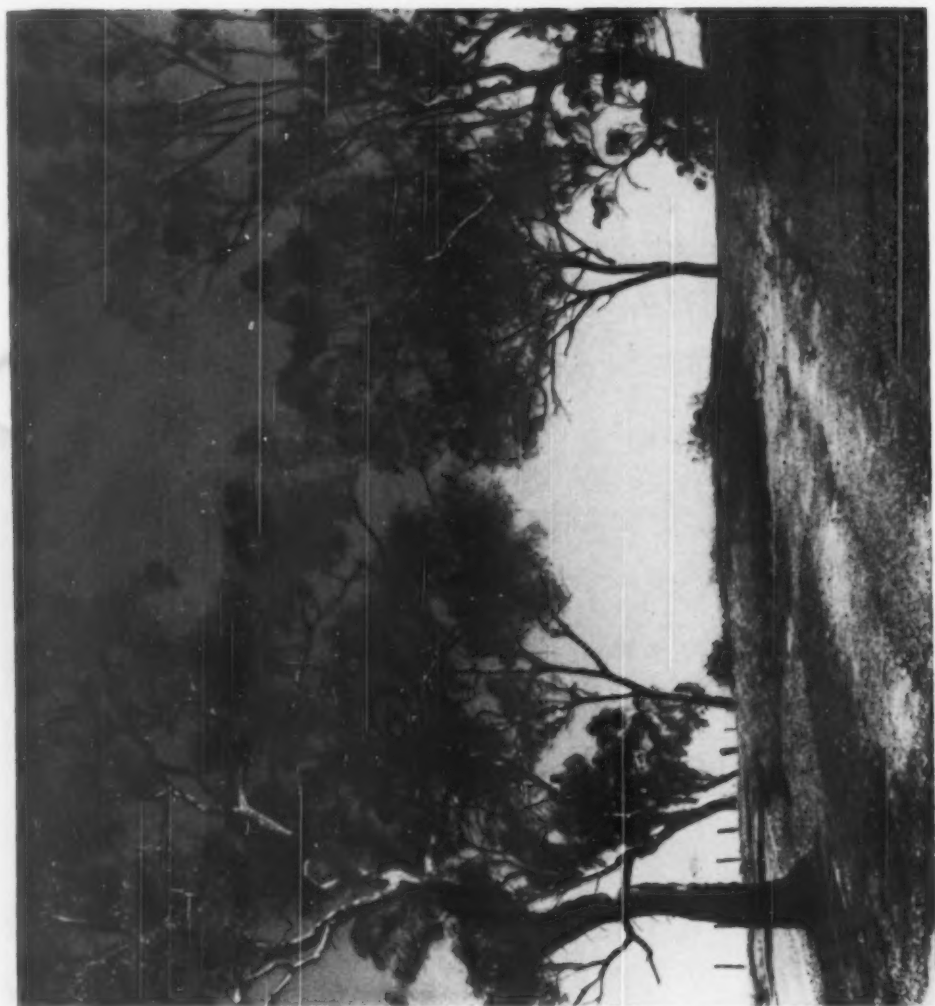
REFLECTED SOLITUDE



*K. J. Mierendorff*

MT. WARNING





*B. Jessop*  
TOP OF THE HILL

*G. Kimber*  
MT. CONNER



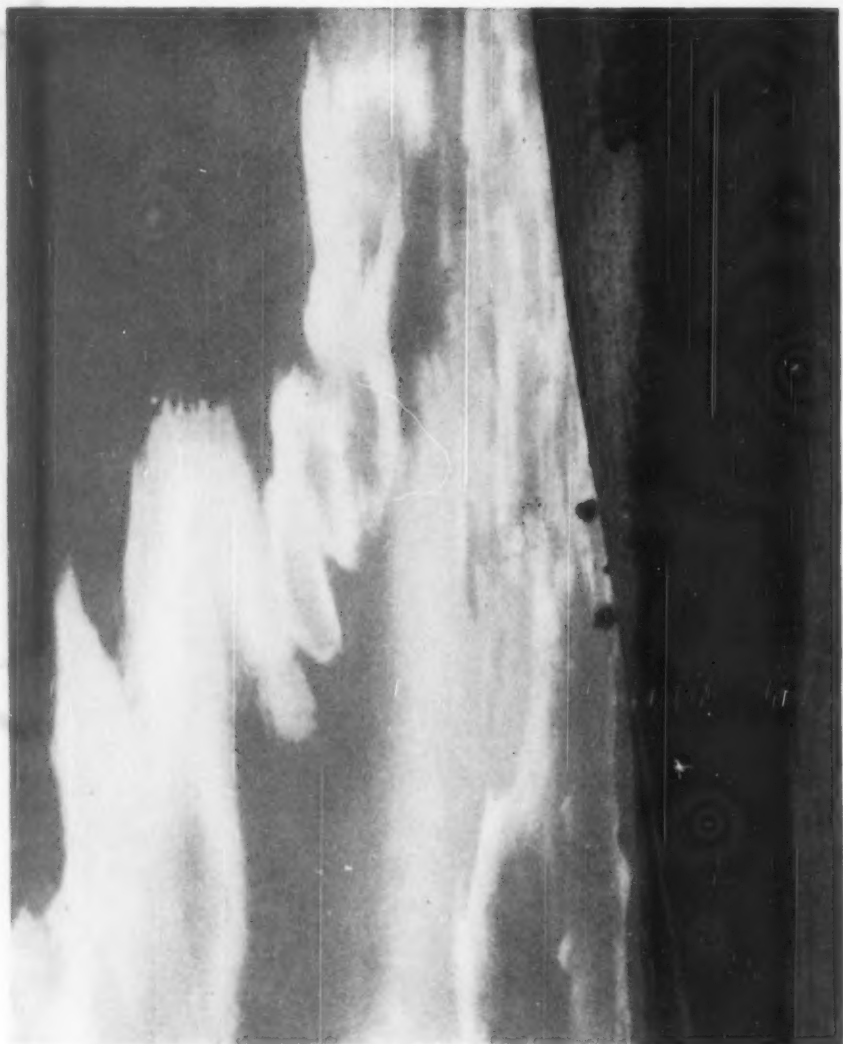


*A. R. Betteridge*  
RURAL MORNING

W. Y. McLean  
WINTER EVENING



*J. B. Kennedy*  
THIS AUTUMN EARTH







*M. R. Dunster*  
CLOUD SHADOWS



*R. Parsons*  
PERRY'S SANDHILLS

# How I Built My Enlarger

I had always promised myself a darkroom if ever I owned my own place, and this, of course, was but the first step to wanting an enlarger to complete the set-up. The building of the darkroom is another story; at the moment I am more interested in telling you what went into the enlarger.

What really crystallised my thoughts of building an enlarger was the recent formation of the Cairns Camera Club, under the auspices of the Adult Education Scheme. I began by wading through a pile of back *A.P.-R.*'s and earmarking ideas I could incorporate in my apparatus. Then I paid a series of visits to my photographic friends and viewed darkrooms and read their books, etc. Slowly, but surely, my plan formulated and I was now ready to begin construction.

I purchased a sheet of  $\frac{3}{8}$ " 5-ply (13/4) and borrowed the family's  $\frac{1}{8}$ "-plate *f/8* lens camera (on long loan). For the lamphouse, a one-gallon paint tin was cleaned out and painted silver inside. I already had a good piece of 9" shelving and, as the diameter of the paint tin was 7", I decided to make the body of the enlarger 9" x 9". I then had cut two pieces of  $\frac{1}{4}$ " plate glass (free from blemishes), measuring 10" x 4 $\frac{1}{2}$ ", for my negative carrier, and three pieces of 16 oz. glass, measuring 10" x 4", for diffusing the latter. I had sand-blasted both sides except one sheet, which was treated on one side only. By juggling the diffusers I had from 1 to 5 effective thicknesses.

Cutting the 5" x 4" holes out of the 9" x 9" pieces proved to be the most difficult part of the construction. I broke a dozen fretsaw blades before I broke three coping saw blades (too anxious!), and in desperation at 10 o'clock at night, ended up by borrowing a friend's keyhole saw. As this was not made to turn sharply at right angles, I had to bore two holes in diagonally opposite corners of the 5" x 4" (and 5-ply doesn't bore very neatly with a  $\frac{1}{2}$ " bit!). However, the eight pieces were eventually cut out—by this, it was 1 a.m., so I called it a day. I should have mentioned that seven of the original pieces were 9" x 9", the eighth was 9" x 10", as will be understood by looking at the side view (see Fig. 1.). The piece of 9" shelving was cut 15" long for use as the backing board. Two spacing pieces, 2" x  $\frac{3}{8}$ " x 9", were inserted in the assembly, leaving a full gap of 5" x  $\frac{3}{8}$ " for the  $\frac{1}{4}$ " plate-glass negative carrier.

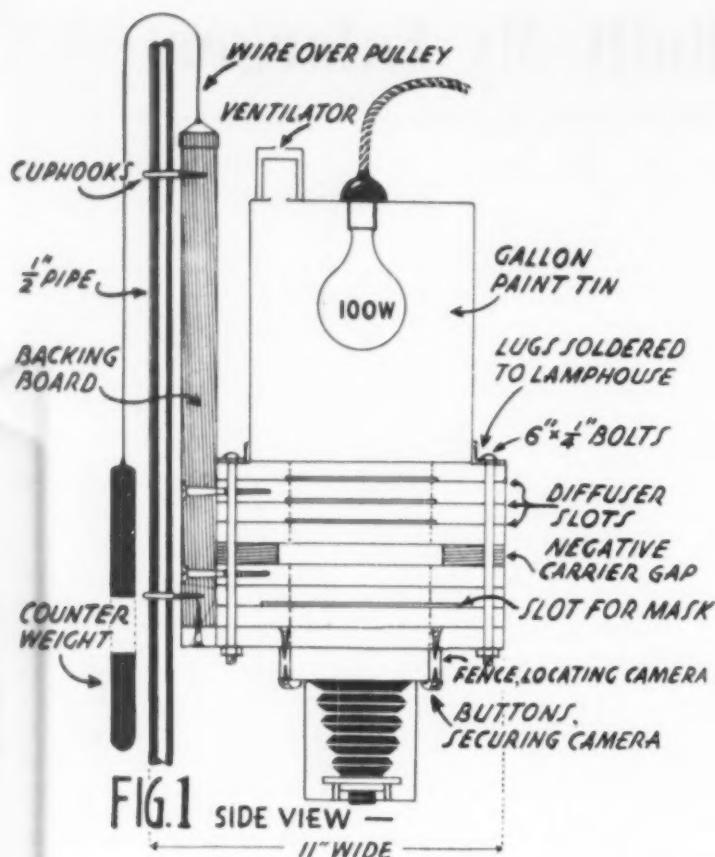
By STEPHEN HANNAM

The slots for receiving the three diffusers were made by stripping off one  $\frac{1}{8}$ "-ply (4 $\frac{1}{2}$ " x 9") from the underside of the top three squares. Another slot, 6" wide, was made in exactly the same manner in one of the lower squares for the insertion of an adjustable mask consisting of two L-shaped pieces of inked black cardboard; one to be inserted from each side. A circle was scribed around the paint tin (I mean lamphouse) in the position it was to occupy in the top square, and one ply was stripped out of that circle, so the lamphouse is readily located by sitting down  $\frac{1}{8}$ ".

Before the body could be assembled and held together by four 6" x  $\frac{1}{4}$ " bolts, one in each corner, a fence had to be built around the camera body to the combined height of the body, plus two little wooden buttons on opposite sides so that the camera (with back removed) could be lifted up to fit inside the fence and secured (against falling out) by the buttons. The fence was screwed from the top to the underside of the lowest piece of 5-ply. Then four  $\frac{3}{8}$ " holes were bored through the whole assembly and bolted up so that, with

FIG. 2  
EXPLODED VIEW  
NOT TO SCALE





backing board in position, a right-angle was formed between it and the body. The backing board rested on the 1" projection of the 10" x 9" piece of 5-ply, and was made a fixture to the laminated body by screws (as indicated in the sketch).

Ventilation in the lamphouse was provided by cutting a 1" diam. hole off centre in the bottom of the tin (that being the top of the lamphouse when inverted), and soldering two small tins separately to the outside of the top of the lamphouse, the first centrally over the hole and the second  $\frac{1}{2}$ " larger all round and  $\frac{1}{2}$ " taller, over the first. The tin had two large arches cut out of the sides and the outer one had a hole cut centrally out of the bottom (top when soldered—as in Fig. 2). The inside of the outer tin, and *vice versa*, were painted dull black to minimise escaping light.

A lamp socket was fitted through the centre of the top of the lamphouse and a regular 100-watt pearl bulb used. I can work the whole evening and the lamphouse does not over-

heat. The cold air inlet is provided by omitting the top diffuser, which I fortunately find unnecessary.

To prevent the lamphouse being accidentally knocked over, I soldered to it two small L-shaped lugs which slide under two corresponding lugs on the top of the enlarger body. A slight turn of the lamphouse and it can be lifted off; just as quickly and easily it can be replaced.

To arrange the vertical movement of the enlarger I obtained two straight pieces of  $\frac{1}{2}$ " water pipe and closed up four ordinary brass cup-hooks so they would slide easily over the pipes. These hooks were screwed into the backing board at 7" centres, both at top and bottom), and two pieces of 3" x 2" softwood were half-bored with a  $\frac{3}{4}$ " bit at 7" centres; then, with the pipes cut to length from bench to ceiling, the enlarger was threaded on to the pipes through the aligned cup-hooks, the pieces of 3" x 2" were fitted over the ends of the pipes and the enlarger was erected be-

tween bench and ceiling. A firm tight fit was secured, and with the help of a spirit level placed on the enlarger body (lamphouse removed), the 3" x 2" blocks were tapped with a hammer until the correct position was obtained. I then weighed the enlarger (16 lbs.) and with an equivalent amount of lead, counterweighted it over a pulley fixed to the ceiling. Finally, the pipes were soaped and now the enlarger rumbles up and down quite easily and stops at any desired height.

The calculations involved were as follows:

Tentative range of enlargement, 1:1 to infinity.

Focal length of lens, 5 1/4".

Movement of lens along slide, 3 1/2".

Vertical movement of enlarger, 23".

Maximum negative height from enlarger to bench, 27".

Maximum negative height from enlarger to floor (projecting through bench), 69".

Minimum negative height from enlarger to floor, 46" (69-23).

For a 1:1 enlargement, with the lens racked right out, the negative must be held 10 1/2" back from the lens. That measurement, therefore, determines the position of the negative carrier gap in the assembly. Racked right in the lens must approach to 5 1/4" from the negative to give an infinity focusing; this meant a lens movement of 5 1/4" which I didn't have. Consequently, I cut out the 1:1 enlargement, and the arrangement then stood at 8 3/4" racked right out to 5 1/4" racked right in. The 8 3/4" gave me a 1.56 times enlargement, which I considered to be small enough, because if one is going to enlarge at all, surely it will be more than 1 1/2 times! (See my article on page 162 in the *A.P.-R.* for April, 1946.)

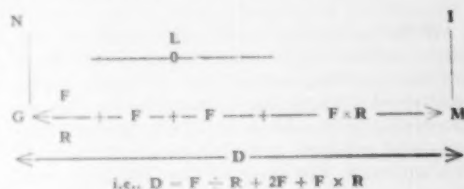
Now, working out my range of enlargement by Formula No. 4 in the *B. J. Almanac*, we have:

$$R = \frac{D - 2f}{f} \text{ (approx.)}$$

Minimum to bench (already fixed by 8 3/4")	1.56
Maximum to bench	3.14
Minimum to floor	6.76
Maximum to floor	11.15

which shows I have a gap in my enlargement range from (say) 3 to 7. I therefore had to calculate at what height from the floor I

could obtain this range; so I worked from another formula which is best illustrated, and is the same as that which A. S. Evans described on page 745 of the *A.P.-R.* for December, 1948. That formula is as follows:



$$\text{For 3x enlargement } D = \frac{5.25}{3} + 10.5 + 5.25 \times 3 = 28"$$

$$\text{For 7x enlargement } D = \frac{5.25}{7} + 10.5 + 5.25 \times 7 = 48"$$

For the 3x enlargement, 46-28=18" from the floor

For the 7x enlargement, 69-48=21" from the floor

In conclusion, I might add that I have had absolutely no trouble at all with the maker's stamp on the bulb (as warned by P. R. C. Goard on page 187 of the *A.P.-R.* for April, 1948, though a rub with Old Dutch cleanser will remove it), as the bulb is at least 6" from the negative and you cannot focus both at once; but, I do have a "hot spot" if I omit the diffuser.

## The "A.P.-R." Photographic Contests

Two Classes Monthly: "Open" and "Set Subject."

One prize only in each class to any single competitor.

Highly Commended prints which are reproduced will merit a Reproduction Fee.

Prizes by Kodak Orders are as follows:

CLASS A	CLASS B
First Prize—Value £2/2/-	First Prize—Value £1/1/-
Second Prize—Value £1/1/-	Second Prize—Value 15/-
Third Prize—Value 15/-	Third Prize—Value 10/6

Additional Prizes are frequently awarded if the quality of the entries justifies.

### SET SUBJECTS

1950

February	..	Closes December 10	..	"Character Study."
March	..	Closes January 10	..	"Still-Life or Table Top."
April	..	Closes February 10	..	"Seascape or Marine."
May	..	Closes March 10	..	"Record or News."
				"My most successful photographic day" (Symposium)
June	..	Closes April 10	..	"Clouds."
July	..	Closes May 10	..	"Bird, Animal or Insect."
August	..	Closes June 10	..	"Self Portrait."
September	..	Closes July 10	..	"Tree Study"
October	..	Closes August 10	..	"Hands"
November	..	Closes September 10	..	"Silhouette"
December	..	Closes October 10	..	"Winter" (Mist, Fog or Rain)

"Open" prints which have not won prizes may be re-entered for a Set Subject, but not for Open Contests.

The *A.P.-R.* for JANUARY, 1950

# Understanding of Composition

Well, to be asked to fill some three or four pages with helpful suggestions towards a greater understanding of pleasant compositional arrangements suitable for use in photography would seem, to the majority, an easy and a happy task. Normally, the idea is a simple one, the usual scheme being to turn to some previously-completed series of photographs and to suggest altering them to suit the narrator's ideas. Such a procedure tends to become hackneyed but not necessarily so; in fact, I have long promised myself the completion of an interesting project in which a subject is photographed from at least half-a-dozen angles—these angles would then be discussed individually until the best method of approach has been duly appreciated.

How often has a subject been photographed on the last exposure of one's film only to be regretted a moment later when it was discovered that the subject looked better from some new angle?

My assignment was of a vastly different nature; I was asked to give consideration to some half-dozen finished prints from the A.P.-R. competitions—actually these were prizewinning entries, a fact which meant that the prints were technically worthy and well above the average in subject matter and arrangement. Particularly was such a task far from easy for a critic who prides himself on his honesty. To the attitude of many critics in photographic journals, I am far from sympathetic. So many of them regularly turn to the paintings of the old masters and quickly produce little sketches based on their well-known pictures. This procedure savours to me of cheating, for I feel that the majority of these artists were men of outstanding natural ability and perception who most likely had no particular set arrangement in mind when they started, but whose instinctive sense of composition told them how to go about the job in hand. These men had little hesitation in including odds and ends here and omitting them there; it was all according to their individual tastes. The photographer, in his turn, is not so fortunate. How often does he see a subject that just calls for pictorial attention only to find some "nigger in the wood-pile?"—the intruding telegraph post, the ugly background, or the building too close. Some of these problems are, of course, insoluble; others may be subsequently remedied by clever control work.

By KARRADJI

To move on to the task in hand. In the following pages I am attempting to make some simple suggestions for the improvement of certain pictures by changes of viewpoint.

Fig. 1.—When F. A. H. Meyer's "New-ington" came my way, I welcomed the opportunity of offering both approval and disapproval. Having seen the print on several occasions, I still find no lessening of my appreciation, except perhaps with regard to the title. The motive is "Approaching Storm," and this surely would be the more appropriate title, for it embodies all that strange look of intense brightness that precedes the onslaught of a summer storm; remember, that it is always the background that provides the atmosphere. As far as the print goes I have only one suggestion, and that is that the subject should have been photographed slightly further back and more to the left. In this way the receding line of the roadside would carry our interest straight into the suburb; moreover, by including more of the tree, a more restful composition would have resulted. Of course, that broken projecting branch to the left is particularly irritating; it looks as though it was once again a case for the hatchet or the hand-saw. I note that infra-red film has been used on this occasion, but I doubt whether very much has been gained; probably a Wratten A filter on panchromatic film would provide all the contrast that was desired.

Fig. 2.—"Berkeley Fields" (Molly Lyons) promises much by the excellence of its print quality, but I feel sure that the arrangement suffers by overcrowding. I can well imagine that the existing branches to the left permit of my proposed re-arrangement the natural slope of the tree and allow for the backward curve. Trees placed so close to the margin, as in this instance, seem to possess insufficient interest to make for proper balance. I am afraid I shall be accused of having drawn the fence somewhat out of proportion but, in any case, it shows how a sloping fence can be used as a lead-up line in a composition.

Fig. 3.—My first impression of R. J. Pugsley's "Nature's Strain" was that of some queer monster rearing its multi-antlered head. But my interest soon waned, as I felt that it was



all too crowded. Actually, I am sure that a better arrangement would be gained by taking in a much wider scope, but that is "another picture" and I will content myself by suggesting merely an extension of the single tree motive. As indicated in my sketch, the inclusion of more of that massive back-root is desirable for the purpose of leading the eye into the picture, which meanwhile has been photographed from a little more toward the left. The other additions indicate elements that could be added to complete the balance and develop an added feeling of gracefulness.

Fig. 4.—Here we have S. H. Lofts' "Fog Enshrouded." Silhouettes of various kinds regularly offer excellent opportunities for artistic representation. Although I have a leaning towards silhouettes in general, I favour mostly those of a misty or atmospheric type rather than those of the highly contrasty, white-sky type. As to this print, I feel that, had it been photographed more along the lines suggested, it would have received higher recognition. S.H.L. has apparently included that small bush as an element of balance, but it is seldom that a definite dark patch at one side can successfully offset much larger spaces such as those included in this print. The tree placed as in the sketch, now cuts the continuous bank line and permits far better presentation of its curve. The inclusion of an additional misty area to the left has further emphasised the motive of "Fog Enshrouded." Finally, I feel that the mass of grassy fore-

ground is somewhat overpowering and tends to hold the eye too long.

Fig. 5.—The tree in A. W. Bradford's "By the Billabong" rightly took the eye of the photographer, but I would not necessarily recommend his interpretation. A tree leaning-in from the picture edge seldom makes for a satisfactory composition—not, at any rate, unless it is supported, *e.g.*, by masses of drooping leaves and branches. Observe that the viewpoint is more to the right so that the line of the pond is shown and cut, and the branches of the tree separated. Readers will notice that once again I have employed my little hatchet to good advantage in regard to that very troublesome dead branch that protrudes so prominently and then leads upward in such a particularly irritating manner.

Fig. 6 is W. S. Wood's "Corner Post." Despite the many fine pictures that have been produced by this veteran artistic photographer, I feel that this print has little appeal beyond the whimsicality (or should I say, ruthlessness) of using a tree for that purpose. Such elements are of little value in the pictorial world, the more so as the composition falls away to nothing on the left. I would have liked to see W.S.W. try his hand at a composition similar to the one I have indicated. Here, all three leading lines lead up in an interesting way to the principal object, while the other tree provides an element of balance. Lines of this type occur frequently in landscape photography and should be utilised whenever possible.



Fig. 1. "NEWINGTON," F. A. H. Meyer.



Fig. 2.  
BERKELEY FIELDS  
Molly Lyons



Illustrating  
**UNDERSTANDING OF COMPOSITION**  
(See Article)

Fig. 3.  
NATURE'S STRAIN  
R. J. PUGSLEY

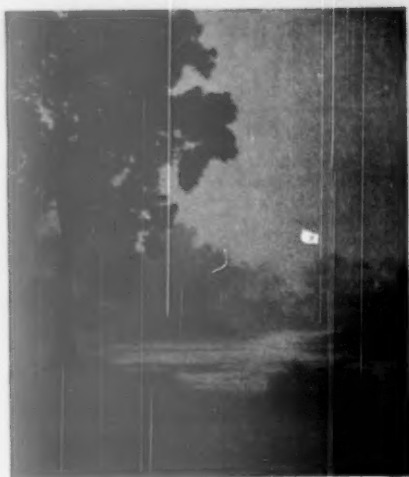


Fig. 4. FOG ENSHROUDED — S. H. Loftis



Fig. 5. BY THE BILLABONG — A. W. Bradford



Fig. 6. CORNER POST — W. S. Wood

# On Recording that Holiday

Holidays! Magic Word! Whether for a period of three days, weeks or even months (happy thought . . .) there is much keen anticipation over that proposed trip to the seaside or that desire to be "where the sun strikes free and the fresh wind cleanly blows."

Wherever a photographer goes, whatever he does, he gains fullest enjoyment from his holiday by completely recording all those incidents, personalities and scenes which make the sojourn so enjoyable; later, by suitable presentation of the more satisfactory results to his fellow holiday makers, family and friends, the vacation then becomes an imperishable memory.

Many hundreds of budding picture-makers are investing in good medium-priced cameras, but having recovered from the initial thrill of ownership these good people usually find difficulty in securing pictures of above-the-average interest. There is really little need for anxiety if one stops for a moment to realise that the wide range of possible subjects, ranging from beautiful landscapes, interesting picnic groups and associations, typical outdoor portraits, quaint groupings and phases of camp life, dramatic skies, trees and mountains down to the much criticised but still popular "candid." The actual treatment of each class depends basically on personal interpretation and, as this varies from one individual to the next, what limitless opportunities await the keen holiday photographer! Yet it is unfortunately a fact that many are unable or unwilling to "let themselves go" and develop a personal outlook.

Some illustrations have been provided mainly to give mere suggestions of what could be done by any cameraman on holidays. Though not intended as prizewinners, some have a little merit, while most have proved very popular among the writer's friends in a little over twelve months' run of holiday and week-end "snapshooting."

There is hardly scope in a short article for any elaboration of the main points, strict attention to which is likely to ensure a successful picture yet one aspect might be underlined. This is the one so cleverly and humorously brought out in A. M. Maahs' recent article (November *A.P.-R.* 1949). The cameraman must always have his camera ready and must be

By JOHN McALLISTER

continuously on the move until he becomes more or less an unnoticed figure. Suddenly to produce one's camera and announce that now a photograph is about to be taken, will automatically eliminate the freshness and novelty from any scene.

For those who are technically minded, I would state that every illustration was taken with an Ensign Commando (2½-inch square de luxe folding camera) on Super-XX, developed to manufacturer's recommendations in DK-20, originally enlarged on Bromesko, which in turn was developed in D-72 diluted 1-3.

Perhaps the most important aspect of holiday photography is the final presentation of the final result. This is simplest done by mounting the prints of each occasion in a shilling art book—the type with sheets of creamy white paper approximately 14½ x 11 inches in size. Two half-plate photographs are easily positioned on each page, while for a special picture, a 10x8 inch print can be attractively featured a little higher than the centre of the page.

Do not try to crowd the pages with prints, as nothing is more disconcerting to the viewer; concentrate on high quality, group the pictures in suitable series. Always try to process the work as soon as possible after the vacation; you will find your friends over-eager in their anticipation of the results. It is a comfort to always remember that you are gaining valuable experience in all forms of photo-technique, and that "nothing succeeds like success."

Depending on the types of people who are likely to see them, the written comments on each picture should be short, to the point and, if possible, light in vein to harmonise with the holiday atmosphere. The album is satisfactorily completed with a brown paper cover, a title (usually the place visited), a cover picture, characteristic of the landscape or main activity of the excursion (e.g., hiking, boating, or fishing, etc.), and perhaps the date at the base to balance with the title.



The high viewpoint for the camera, the rocky creek and the single-file passage all contributed their share to the appeal of this picture, which proved very popular with all concerned.



With Burraborang's walls as an imposing background, we saw a gymkhana at Upper Burraborang; the resultant photograph was generally appreciated for its souvenir value.



Circular framing and against-the-light effects—these are two ideas that always offer possibilities for "different" kinds of pleasing album photographs.



If the younger members like to explore a "tea-tree" grove—record the happening! It will be another picture to be treasured in the years to come.



Photographed purely as a holiday snapshot, this type of outdoor portrait has almost universal appeal.



Attractive holiday shots can be made right at the commencement of the picnic or bush-walk. A detaining snapshot like this lends continuity to the picture-story of the week-end jaunt.



This one was intended "to be different"—it was an attempt to create a feeling of rejoicing after a storm had passed.



Enhanced by quaint cloud formations and a setting sun, the possibilities of the silhouette should never be overlooked.

By way of novelty, the writer and some friends have lately presented several lantern-slide shows which were complete records of large-scale week-end trips, and on the last occasion satisfactorily recorded a longer outing in 16mm. Kodachrome!

This serious type of holiday record photography is a wonderful training ground for ambitious amateurs. You may perhaps find in it just the incentive you need for the making of better pictures with a definite purpose.

PORTFOLIO  
*of*  
TREES

*Matt Croser*

PAPER-BARK PATTERN







*Frank Evans*  
**AGED DIGNITY**

*J. F. Abson*  
**WINTRY HORN**





*G. S. Harrison*  
**SUN BATHERS**

*Roy Fincher*  
**BARREN HILL**





*K. Haddon Briggs*  
**RAIN IMPENDING**



*Ian G. Archibald*  
**TWINS**



F. A. H. Meyer  
YACAMUNDA



# The Gun in Front of the Man

If you are a budding pictorialist often you must have been faced with the remark (it is almost an accusation!), "You must have a very good camera." Of course, your friends are merely seeking information as to why your pictures seem better than their own, and, to them, the only cause acceptable without loss of personal esteem (or admission of your artistic superiority) is assumption of your possession of superlative apparatus!

Following the old tradition, you should certainly disillusion them promptly by pointing out that it is not "the gun," but "the man behind the gun" which is the important factor! This theme should be duly enlarged upon *ad nauseam* and a glowing picture drawn of that race of demigods, "the pictorialists"; taking care to keep yourself well to the fore! You might add that although you do have some good apparatus, it is just incidental, and that equally good results could be had (in your hands) from a dilapidated old box "Brownie" belonging to little Willie.

Eliminating the hypocrisy for the present, let us consider the question of the camera as "The gun in front of the man" instead of "The man behind the gun." Good pictorialists and technicians also do not, as a rule, feel most at home with the worst apparatus they can find, and one must then conclude that the "gun" does matter quite a lot, and that however good the "gunner" may be, it is the "gun" also which is important and often paramount.

Pictorialism is not related to technique, but it is not paradoxical to say that without technical excellence all pictorial efforts will come to naught. To avoid the technical pitfalls of pictorial work, it is advisable to be well equipped so that the aesthetic considerations are not hampered by the limitations of the apparatus.

The writer has, for many years, been studying the pages of "Technical Data" in a large number of past issues of the *A.P.-R.* One of the factors involved is "type of camera," and a number of interesting sidelights on the competitions has been presented by an analysis of the technical data regularly listed on the Editorial Notes page.

The first conclusion seems to be that the favourite type of camera with the pictorial worker is the reflex. Out of 325 pictures which had won awards in the monthly competitions, no less than 200 were from workers using reflex cameras. Of the remainder, 95 were the product of "folding cameras" (a somewhat wide definition), and there were 30 prints from competitors with 35mm. cameras.

Now please don't be too hasty and rush off and buy the latest in reflexes on the assumption that the road to pictorialism is paved with suchlike! Remember, the "folding cameras" (with 50 per cent. of the awards which the reflex owners secured) and don't jump to conclusions about the 35mm. group (and their 30 awards), because the whole truth is not apparent at first glance.

The reflex has a long traditional reputation for excellence and versatility, and hence many of our experienced and older workers cling to it in its old or modern form. It can tackle easily certain types of work which are difficult with other apparatus, and there is the charm of composing the subject on the screen free from distracting extraneous matter. The image on the ground-glass gives some clue to the probable exposure and the ease of focusing and framing are distinct

By J. MACARTHUR, F.R.S.A.

advantages. Even in the modern versions it is not so portable as some other cameras, but to the ardent pictorialist this will be no bar. If any criticism can be made of the reflex, it is that for wide-angle shots it is unsuitable and the low viewpoint is sometimes a disadvantage.

Now it is impossible to ignore or just adumbrate the 95 "folding cameras" which produced prize-winning results, and don't forget that, although the 35mm. cameras only scored 30 prizes, they were "winners," just as the others were, for it is quite certain that the contest judges didn't give the awards just because some competitors were reflex operators.

A further analysis was made of some 115 prints of various subjects, and these were divided into two sub-groups as below:

	Reflex	Folding 35mm.
Open or distant landscape . . . . .	33	6
Portrait, genre or foreground . . . . .	44	23

These figures are significant in that they seem to indicate that for portrait, genre and foreground studies, which groups embrace so much photographic material not seriously sought for but of a "come-by-chance" nature it is the folding and 35mm. cameras which score heavily, whereas the open landscape subjects fall more often to reflex cameras. This may be surprising to some readers, as the reflex is often considered to excel in close-up work, whereas any camera will serve for landscapes. The 35mm. workers need not be discouraged by the figures quoted, for it must be remembered that these are a comparatively modern introduction and that at the beginning of the war there were not on the market as many 35mm. types as there were of other cameras, and, in addition, many of them were rather expensive. Until quite recently they have not become available again, and it will be some while before the leeway is made up. As the numbers of these small cameras grow the ratio of awards will increase. There is no inherent pictorial disadvantage about the 35mm. camera, and indeed many advantages, as witness the results obtained by a number of well-known workers in the pictorial field.

## CORRECTION

### KODAK BROMESKO DATA BOOK

A somewhat serious error requires correction in the Data Book for Kodak Bromesko Paper. This relates to the formula Kodak D155, from which the component hydroquinone has been omitted. In the litre column this should read 6.0 grams and in the 40-ounce column 110 grains.

The complete formula should read as follows:

	Avoirdupois	Metric
Water (about 125°F.) . . . . .	20 ounces	500 cc.
Elon . . . . .	10 grains	0.6 grams
Sodium Sulphite, anhyd. 1 oz. . . . .	138 grains	32.0 grams
Hydroquinone . . . . .	110 grains	6.0 grams
Kodurol . . . . .	75 grains	4.0 grams
Sodium Carbonate, anhyd. 1 oz. . . . .	55 grains	28.0 grams
Potassium Bromide . . . . .	110 grains	6.0 grams
Water to make . . . . .	40 grains	1.0 litre

# Review of Contest Entries

NUMBER OF ENTRIES .. . . .	223
(A/S 30, B/S 86, A/O 24, B/O 83)	
NUMBER OF COMPETITORS .. . . .	94
NUMBER OF NEW COMPETITORS .. . . .	18
NUMBER OF PRIZE AWARDS .. . . .	29

**J.G.A., East Geelong.**—Your two landscape entries represent something of valiant attempts—the material was rather difficult in that it was very distant and telephoto equipment was necessary to acquire any good degree of emphasis in the distant hills. Another point is that of sky—"Spring Morn" has no cloud formation worthy of the name, while "Barabool Valley" possesses a rather repetitive one. We suggest that in both instances a more atmospheric type of formation be introduced. The latter print could also be considerably strengthened by darkening the "V" formation of the foreground.

**J.R.A., Portland.**—HC for your child portrait excellently executed along "studio" lines, the tonal range being very attractive. Our main comment relates to the level of the camera, which appears to have been a shade too low, resulting in too much prominence being given to the lower portion of the face and the clothes.

**A.J.A., Thirroul.**—Congratulations on Third (Equal) for "Uphill Road" which just missed a higher rating through its somewhat restless nature, the shed, trees and road being almost of equal weight. Another point is the central position of the horizon line. For your album we suggest trims from the left and foot with a view to rectifying the above aspects. "Pastoral" gained HC; here the lighting conditions were not altogether suitable, the arrangement being somewhat broken up by the heavy cast shadows; might be worth trying again with a flatter type of lighting. HC was also gained by your hand study which is very creditable. Suggested improvements would be a darkening of the pullover and the light wood of the table; the toning down of these would have the effect of throwing a much greater degree of emphasis on to the work in progress. "Running Repairs" is rather contrasty; a reflector was required; also a change of viewpoint—one lower and to the left, so that more of the child's expression could have been perceived and appreciated.

**A.A.A., Preston.**—Definite progress is evident in current entries. "Bottle Tree Country" is perhaps the best, but it might be possible to obtain a more brilliant print, at the same time darkening the light grass in the foreground. "Mist in the Morning" is one of the difficult ones; scenes of this type seem to need some type of foreground material to hold the picture together. "Early Morning" is a pleasing little glimpse; for your album we would suggest a trim from the left and the printing-in of a more striking cloud formation. As to the picture of the youngsters fishing, it would have been better to have one lad sitting and one standing, rather than to allow the nearest model to obscure the one behind him.

**J.F.A., Cremorne.**—Work generally well handled over a variety of subjects; though a trifle on the dark side, the prizewinning fishing subject had the strongest appeal. Next we would place the open landscape; a suggested improvement would be the darkening of

the light grass in the foreground and very restrained local reduction with a view to bringing up a greater feeling of sunshine in the middle distance. "Bushland Morning" is a pleasing little glen scene, while "Dural Corner" was something of a problem—really a subject for the colour photographer. Cloud formation seems to detract from the sunset subject in view of the decorative nature of the foreground branch; actually the latter should be the chief element in the picture.

**R.L.B., Mittagong.**—You are continuing excellently with your photography. Of the two we prefer "Paper Bark Forest"—this was HC and certainly worthy of an enlargement. "Shadowed Hill" is more in colour vein, but when it is being enlarged you should take a substantial trim along the top and darken the foreground, as eye-catching elements in these regions tend to distract the eye from the main subject matter.

**C.A.B., Mittagong.**—HC for "Paddy's Peak"—a striking record, but one that should be trimmed at the lower saddle to the left with a view to maintaining unity. The river scene, though well recorded, is rather general.

**J.H.B., Dapto.**—As previously reported, your December entries arrived too late for that month; however, we note the combined group was productive of a Second (Equal) and five HC's. Particular commendation for the prizewinner, which is well above the average, though the other two snow scenes are also very pleasing. "Ski Run Ahead" is the better. The two cloud-shadowed landscapes in the Snowy River country are on the heavy side, resulting in the loss of atmospheric perspective. Of the two we prefer the print with the tree to the left hand, but would suggest darkening the foreground and the miscellaneous highlights on the trees—this with a view to throwing the full interest on the cloud-shadowed distant valley. "Sunny Side" is also rather on the heavy side; as a subject more in colour vein.

**K.W.B., East Maitland.**—Good contact quality is shown in your 35mm. enlargements. "Distant Horizons" appears to be the best, and this is probably worthy of a greater degree of enlargement, though we would recommend an endeavour to "dodge" the eye-catching dead branches. The other two are mainly in the nature of holiday souvenirs.

**F.E.B., Sydney.**—HC for both of your entries for this month. That with the greater possibilities was "Crumbs"—if only the infant could have been persuaded to show some interest in the crumbs as well as the pup! "Courage" is also a quaint little picture; once again we feel that these looking-down pictures tend to lose their appeal.

**P.A.B., Smithton.**—Very fair technique is to be seen in your varied group of entries but, apart from their souvenir value, the great majority of the subject matters offered you very little. In most instances you appear to have been attracted by the colour values of the original scenes and these, of course, are hardly translatable into black-and-white. We suggest that you study the best available examples of pictorial work with a view to developing an eye for material in which some degree of personal application is possible. Above all, endeavour to concentrate on the principal motive of your subject.

**J.P.C., Griffith.**—Congratulations on "Pattern by Nature"—an attractive picture, but perhaps the tree element could be considered more important than that of the landscape. HC for your other entry, a dog study obtained by an electronic flash exposure. There is no doubt that this equipment provides an attractive soft lighting for portraiture, apart from the question of not having to worry about the movement of subject.

*H.C., Mt. Eliza.*—HC for "Sheep Run"—a very pleasing interpretation though we are doubtful as to its landscape classification. For your album we suggest that a greater degree of unity would be obtainable by trimming away the two leaning trees at the left, as these exert far too great a degree of attention, while the sheep run would then balance up with the graceful grouping of trees to the right.

*L.G.C., Red Cliffs.*—The "Old Stump" is certainly queer, but needs the sky background or, alternatively, a portable background if justice is to be done to a quaint close-up of this type. Overhead lighting conditions were rather severe for your "Bush Road," leading to a rather "busy" type of picture in which a considerable amount of local control would be necessary before any real degree of unity could be established. The lighting was more suitable in the other entry, but here the subject matter was considerably more difficult owing to its scattered nature.

*F.T.C., East St. Kilda.*—Of your trio we prefer the park scene, which is attractively photographed along conventional lines; we suggest a trim from the left with a view to moving the centre of interest nearer to the intersection of thirds. "Bushland" is a quaint impression generally well handled; for your album we suggest a substantial trim from the top and the pencilling down of the long, straight sapling which tends to look like a telegraph post. "River Farm" appears to be one of those very difficult subjects—your version appeals but with one proviso, namely the elimination of the living tree by trims from left and top. We can't help feeling the inclusion of both dead and live trees in the same picture tends to set up an element of conflict that is likely to be fatal to the unity of the picture as a whole.

*C.S.C., Ainslie.*—Work delightfully presented as usual. Of the trio we prefer "Sun Valley" (HC), the leaning tree being cleverly balanced by the hill and shrub to the right. "Cosy Farmlet" is also nicely handled; maybe it is a pity that the farmer possessed such a neat modern house! The subject matter of the pond was rather slight, but general handling is pleasing.

*L.C., Griffith.*—HC for both current entries. Of the two we prefer "Oleanders"—these are recorded with very attractive print quality, though we are not altogether happy about the reversal of the print; would perhaps be better with the present right-hand side placed at the foot and the whole then reversed right to left. It would be an excellent print for hand-colouring. The swan subject represents a fair result obtained under difficulties.

*J.E.C., Richmond.*—"Along the River" generally very fair, though actually more of a colour subject since the water is the main subject matter. As pointed out on so many previous occasions, water tends to be characterless in black-and-white; the only solution appears to be inclusion of a canoe or rowing boat. The trees to the left are decorative, but there is overmuch diffused foreground; as a remedy, we suggest a slight trim at the bottom and a darkening of the remainder.

*G.J.C., North Woodburn.*—You are certainly doing excellently with your school subjects, the more so as this is a fairly difficult type of photographic work. The best is certainly that of the "Tug-o'-War" which is full of animation. "Tennis Court Texture" is a quaint effect, but we are doubtful as to the value of including all the long shadow running out to the right, as this tends to take the eye out of the frame to this side—we would recommend a square trim. The candid portrait appears to be a happy souvenir of the occasion.

*L.T.C., Caulfield.*—Welcome to the contest. Your picture of the eroded roots hardly suggests an "oasis." We suggest trimming away the few trees to the right and making more of a feature of the roots. A stronger type of print is also recommended.

*K.B.D., Canberra.*—Congratulations on the excellent showings for this month with two prizes and two HC's. Of the quartette we prefer "Bulcar Landscape," which embodies a pleasing S-formation. Once again, a light foreground triangle tends to compete with the light and shade of the background. Second preference would be "Canberra Landscape" though, here again, the light-toned foreground competes with the middle distance. We also like "Kelly's Plains," though the subject matter here is very distant. "Silent Waters" is perhaps more in colour vein. Congratulations on generally improved print quality and presentation.

*L.J.D., Mt. Gambier.*—Congratulations on Third (Equal) and HC awards. "Hills Landscape" is a quaint little arrangement carried through by the varied interests of the changing textures, though the cloud formation tends to be dominating. We suggest that the scene be tried again under varying lightings and with different cloud formations. The iris decorative study shows attractive tonal rendering; with long stemmed flowers of this type, it is difficult to depart from the purely formal arrangement. Both of the tree study schemes had possibilities and we would recommend the subjects to be re-photographed under different conditions. The weird tree in "Summer Landscape" would surely be better photographed under dramatic stormy conditions—for comparison, see last year's tree portfolios. As for "Land of Sunshine," the overhead lighting appears to have led to some confusion between the tree and the background; again, we suggest that this spot be watched for possibly improved interpretations. Meanwhile, you might experiment with control methods with a view to separating the tree from its background. "Into the Unknown" more in colour vein—does not seem to offer much in black-and-white; the bush trees tend to contrast with the important ones, while the various lines do not hand together very well. The photographs of the various *objects d'art* represent interesting records; as pictorial material these objects offer little scope for the photographer's ingenuity. "Tropical" is the better of the two; as regards the brassware, this was a problem in view of high polish. The only solution is a small "house" of muslin enclosing both the subject and the camera lens.

*F.E., Narromine.*—Of your trio "Homestead" is the best, though the subject material is somewhat distant; and matters are not improved by the inclusion of quite so much foreground. "Summer's Day" is somewhat on the contrary side, the exposure being rather short for so much darkish material. For waterhole subjects of this kind, it is desirable to try and secure some type of elevated viewpoint, perhaps from a tree; when photographed from the regular ground level there is always the tendency of the cloud formation to dominate everything. "Billy Tea" hardly embodies much novelty, though your record is technically excellent.

*J.M.F., Glenferrie.*—HC for your bushwalking subject which attracted by its pleasing tonal range and excellent atmospheric perspective.

*G.W.G., Northbridge.*—HC for your low-tide pattern and texture subject which was almost very successful. In the first place, exposure was unduly shortened in view of the dark close-up nature of the foreshore and, secondly, the reflection on the water could have been printed-in to reduce the feeling of glare. Lastly, there remains a question of composition—some attention would need to be given to trimming if the best were to be made from this subject matter; at present, we have far too many good things.

*J.P.G., Brunswick West.*—Your December entries arrived too late for that month. Both studies are nicely recorded but, as subject matters, they are amongst the over-popular ones as far as the A.P.-R. is concerned. We suggest that a darker print be made of "War Memorial, Canberra" with a view to developing a greater degree of dramatic feeling; the building itself could almost be in silhouette.

*P.R.C.G., Chatswood.*—Fair 35mm. result for estuary subject photographed along conventional lines. However, with a modern miniature at your command, we suggest that you seek for subject matters of greater novelty, those in which the reserve power of miniature technique can be of greater value.

*A.G.G., Coburg.*—HC for "Creek Gums"—a fine subject but one that lost in the prize list owing to the somewhat contrasty print presented.

*R.J.H., Dulwich Hill.*—Welcome to the contest. Your entry represents a fair general quality, though we would carry the development a shade further, and also have printed-in a suggestion of tone in the blank white road to the left. Considered as a composition, we would say that it approaches a two-picture arrangement, and for your album we would suggest inclusion as two versions: (a) the right-hand half, and (b) the top-left quarter, the latter obtained by trimming  $1\frac{1}{2}$ " from the right and  $1\frac{1}{4}$ " from the foot. Incidentally, if the child and dog were intended to be an accent, they were much too far away for such a purpose.

*G.E.H., Fitzroy.*—Of the two figure studies, "The Weightlifter" is the better as this has some feeling of action and atmosphere. The other entry is more of a "studio" version and to this extent is quite successful. Of the remainder we prefer "Gundagai Landscape," but feel that this would be improved by a trim of about  $1\frac{1}{4}$ " from the left. "Fine Weather" embodies a pleasing tonal range, but the very definite cloud formation at the top tends to draw too much interest to that area; for your album we would therefore recommend a trim of  $1\frac{1}{2}$ " from the top. "Helicopter" is an excellent record of one of these machines.

*F.P.H., Thornbury.*—HC for "Misty Background," a generally well handled interpretation of its subject matter, though the small branches at the top seem to attract overmuch attention by their elements of contrast; therefore, we suggest a  $1\frac{1}{2}$ " trim from the top.

*R.H.H., Geelong West.*—Congratulations on Second (Equal) and two HC's. "The Way In" (gateway between pines) is satisfactory along conventional lines; the problem with this type of subject is the numerous sky traps normally recorded in the upper half of the picture, for these tend to attract too much attention at the expense of the remainder of the picture. The child portrait is well handled along "studio" lines with good skin texture and pleasing animation. "Peaceful Reflections" seems to include too much of a good thing, there being no particular composition, though the dead tree to the right appears to offer some possibilities. Suggest you include this in your album in two versions, utilising the right- and left-hand halves respectively.

*J.H., Lane Cove.*—Of your four entries we prefer "Above the Valley," a generally pleasing atmospheric landscape. "Mountain Vista" is also very successful, and we would suggest a trim from the left with a view to minimising the central position of the cows. "Rural Glimpse" depicted along conventional lines, conveys good feeling of light and shade. "Grey Gums" HC on technical grounds; the problem is to secure composition with material of this type.

*J.M.H., Merrylands.*—Letter much appreciated.

*A.J.M.H., Toowoomba.*—Welcome to the contest and congratulations on the HC at first appearance. Your water-lily subject is very fair, but it must be admitted that this subject is not an easy one in which to secure any novelty of approach. We consider that your version would be improved by a  $1\frac{1}{2}$ " trim from the right, as the four shadows of stalks strongly tend to draw attention out of the right margin.

*J.M.H., Merrylands.*—A very fair candid portrait that would be welcome by the sitter's friends. Suggest you try a slightly darker print, at the same time flashing-back the various diffused background elements.

*R.A.I., Regents Park.*—HC for current entries. Both are successful as far as they go, the subject matter being mainly in colour vein. It should be possible to do more with the pond scene by darkening the surrounding grassy area so that more tonal difference is indicated between ground and water. "River's Bend" shows very pleasing technical quality; as a subject would be worth trying again under different atmospheric conditions.

*J.W.I., Launceston.*—Glad to hear from you again. HC for "Our Homeland"—a very pleasing general view, though the subject matter appears to be rather distant.

*L.W.J., Launceston.*—Of your current entries we prefer "Wintery Forest," though the material tends to be complicated, with the result that we have a rather busy picture; we would suggest that unity would be improved by a trim of a couple of inches from the top. Next we would place "Rainy Outlook"—this is somewhat on the flat side and some restrained local reduction might be tried on the lighter areas on the foreground tree. "Still Valley" seems to need a darker print as does your February entry, the humorous character study.

*S.J., Hurstville.*—Pleasing print quality is shown in "At the Billabong." It was unfortunate that opportunity was not taken to tidy up the matter of the hanging rope and dead branch, as these elements intersect and create a very definite eye-catcher in the very centre of your print. If you are printing this again, the foreground should be darkened as far as the edge of the waterhole.

*R.S.J., Manilla.*—Thanks for letter and welcome to the contest. You are securing excellent contact quality in your prints. Of the quartette we prefer No. 1 "Killarney Valley," and we recommend this for a trial enlargement, arranging for the foreground to be darkened with a view to improving perspective. The gorge scene also appears to have interesting possibilities. "Namoi River View" is rather general from a pictorial point of view, while "Oxley Highway Ranges" is mainly of engineering interest. General views like those you have submitted are mainly of record or souvenir interest; you should also endeavour to bring out the element of personal approach in your photography.

*L.W.J., Scarborough.*—Welcome to the contest and congratulations on very quaint feline photograph; the similarity of pose is certainly intriguing. We are pleased to see the excellent technical result obtained by employing standardised methods.

*W.A.J., Canberra.*—Congratulations on two listings this month. "Canberra Landscape" attracts through its pleasing light and shade supported by excellent print quality. Good print quality was also shown in "Quietude"; the weakness here is the lack of separation of planes. We would suggest that you try darkening the foreground and willow and lightening the distant areas.



*B.J., Wollongong.*—HC for "Outcrop," though we feel that it would have been better to concentrate solely on this queer formation of stones rather than merely have used it as a foreground of a general landscape. As presumably the subject is not readily available, we suggest that you handle this as a square or upright picture, taking a  $3\frac{1}{4}$ " trim from the right.

*R.V.J., Mosman.*—Congratulations on generally improving standard. "Tilba Hillside" appealed generally, though we are doubtful as to the value of the rather sketchy bit of tree in the top right-hand corner, the more so as it appears to have been possible to develop a good interest in the rocky hillside itself. The waterfront subject is technically very successful—we would suggest a trim from the left, as the heavy masses of rock tend to detract from the water as the main subject matter.

*P.K., Ivanhoe.*—"White Roofs" had possibilities, though as a subject it is somewhat of a test for 35mm., some grain and diffusion being in evidence. Would probably be worth while trying under brighter lighting conditions.

*J.B.K., Ivanhoe.*—Thanks for letter and congratulations on win and reproduction at initial appearance.

*G.K., Canberra.*—Congratulations on prize award and two HC's. Attractive technique is shown in "Emily Gap," but this is material that is a problem pictorially. When printing again, suggest you try darkening the rocky formations to either side with a view to developing a greater sense of mass. The Ayers Rock close-up is of considerable topical interest.

*A.N.K., Rabaul.*—Welcome to the contest and congratulations on excellent contact quality shown in your initial entry. Considered as a composition, the material here is rather distant—really a matter for the telephoto lens. We are looking forward to seeing more of your work in due course.

*C.O.K., Horsham.*—"Quiet Backwater" pleasingly recorded, but pictorial content rather slight—seems to need an inclusion of a figure by way of accent.

*G.M.K., Broadview.*—Landscapes involving large areas of light-coloured grass always set something of a problem with the large areas of light-coloured tone, tending towards a degree of monotony. In your example, matters are hardly improved by the fact of the sky also being very light in tone; perhaps it would be better to select a day with a clear sky and employ a red filter.

*J.H.L., Launceston.*—Congratulations on two listings this month. Both of these suffer from a certain degree of under-exposure, as evidenced by lack of detail in shadowed areas. Both prints appear to record the same tree, but the low viewpoint and elimination of landscape detail makes "Salute the Dawn" the more successful.

*E.C.L., Highbett.*—HC for "Cloud on the Mount," which has attractive print quality and good atmosphere.

*L.T.L., Warwick.*—"A Peaceful Spot" was duly included in the judging and gained HC, but we feel that a higher rating might have been gained by suitable control measures, especially with a view to darkening the foreground and left margin and strengthening the contrasts of the tree in order to make it more dominating. The same remarks apply with even greater force to the smaller print. Of the creek scenes, we prefer the close-up version, but there are two points which might be considered. The first of these is the very central position of the horizon line and, secondly, the lack of tone in the trees themselves. Control measures along these lines would result in a more pleasing arrangement we feel sure.

*A.G.L., Kingsford.*—HC for deer feeding subject on general grounds of novelty and good technique—but we are under the impression that the inclusion of the actual hand and tit-bit was hardly necessary—the animals could have told the story by their natural eagerness.

*J.G.M., Vauluse.*—Of your two Nepean subjects we prefer that with the sandbanks in the foreground; both are really in colour vein, and a degree of under-exposure has not improved matters. For your album, take a trim of about 1" from the right of the described print.

*R.D.W.M., Thompson's Brook.*—HC for your landscapes on general grounds, but some control measures would be desirable to bring up any degree of unity in general scenes of this type. Incidentally, congratulations on improved print quality.

*T.M., Forbes.*—Very fair print quality is shown in your architectural subject, but it remains a very definite problem to achieve a successful composition from the shadow of a leafless tree on the stone wall of a church. Obviously, many attractive shadow pictures are made, but these are normally in simple vein employing the white-washed walls of some cottage as a background. The difficulty is that the conventional nature of church architecture must always be the principal motive, no matter what shadow effect the photographer has in mind.

*A.B.M., Artarmon.*—Welcome to the contest and congratulations on two HC's on first appearance. "Pastoral" is more successful though we suggest trims from either side, as so much dark foreground tends to overpower the attractive middle distance with its rambling sheep. "To the Hills Beyond" is also somewhat general, and the two trees divide your print into equal "thirds." With a view to rectifying this, we suggest a trim of 1" from the left and  $\frac{1}{2}$ " from the right.

*T.M., Mt. Beauty.*—Welcome to the contest and congratulations on HC at first appearance. You appear to have excellent material in your area, but the point of view, namely the middle of the road, could perhaps have been bettered for "Hopkins Flats," which, in any case, are rather distant. Very attractive print quality is shown in "Mt. Beauty Evening," though this is more of a general scenery subject; when you are printing this again, try a  $\frac{1}{2}$ " trim from the left; also the effect of darkening the highlights on the road and cutting in the foreground. The Yarra River scene offered you very little other than perhaps in colour. The swan close-up is very successful, and we suggest that it be re-entered for some animal, bird or insect set subject contest.

*W.Y.M., Coovera.*—Welcome to the contest; of the rest, the most promising is "Sunlit Waters." The trees on the right appear to have been "dodged" but actually it was not desirable to have light tone in this area and the trees might well be dispensed with altogether, leaving the picture to stand or fall on its interpretation of the moving sunlit water. Attractive print quality is shown in the road scene, but this is very empty in its present trim; suggest about 3" from the top and about 1" from the right. "River Gum" appears to be underprinted—try a darker print than this one and also print in a base for the tree. "Autumn Serenity" also gained HC on general atmospheric grounds; there appears to be no need for so much sky, and we would suggest a 3" trim from the top with a view to making the reflections the principal motive. The picture of the rabbit's horse is very poor technically compared with the previous entries but, in any case, we would consider that the better scheme would be a close-up of the rabbit's various accessories, rather than merely a photograph of his horse as a whole. Thanks for letter.



*R.M., Katoomba.*—Of your quartette we prefer the picture of the youngsters fishing from the creek bridge, but we consider that this would have been improved by working at much closer quarters; after all, it is the youngsters that are the principal motive, there being no particular interest in park railings. The road scene suffers from some under-exposure, but apart from that the scene is somewhat conventional. For your album take a 2" trim from the left, as the silhouetted tree on that side contributes nothing to the arrangement. The table-tops of the humorous ornaments suffer from depth-of-focus difficulties; under the circumstances, it would have been better to work from a slightly greater distance and have trusted to subsequent enlarging. As subjects, we must admit they have not very strong appeal. In conclusion, let us say that your technique is very fair, but more study is required in respect of subject matter.

*K.J.M., Woollahra.*—HC for "Fog in the Valley," although this element does not really appear as an important motive, "Stroll in the Fog" is rather complicated from the point of view of composition, the various elements being far from harmonious and the lines do not agree compositionally.

*J.E.M., Punchbowl.*—Very fair print quality is shown in your aeroplane close-ups, but, unfortunately, these are subjects that have lost their novelty and are now in the "commercial" class. We suggest that you study the best available examples of pictorial photography with a view to developing your outlook generally.

*F.N., Canterbury.*—Congratulations on two listings. We would suggest some further work on "Nature's Tracery" with a view to reducing the emphasis of the background. A slightly lower viewpoint might have assisted in "Outback Stream" in order that daylight might be seen between the lower branches of the tree and the distant hill.

*R.H.N., Balgowlah.*—Prints on the flat side suggesting a fair degree of under-printing. Pictorially neither subject offered you a great deal. "Farm Lands" would perhaps be the most promising, but it would have been better to arrange the balance between the foreground tree and the windmill in the middle distance rather than have the two so close together. "Station Entrance" required a figure or vehicle and human interest.

*P.O., Burnie.*—Welcome to the contest. Home portrait of the youngster shows fair technique and something of the story-telling angle. It should have been possible to find a better background than the side of the house with rather eye-catching chimney; in portraiture it is necessary to watch the background as well as sitter. Thanks for letter.

*R.P., Bendigo.*—Excellent technical quality is shown in your cathedral picture, but the overall effect tends towards the commercial side, there being little of the aspect of individual approach. We would suggest that you try this again under more atmospheric conditions, rather than under matter-of-fact midday lighting.

*R.P., Mildura.*—Congratulations on the prizewinner, though we are under the impression that it should be possible to obtain a better print of this one. The other entry would be more of a pattern-and-texture than a landscape; in this instance, take a trim from the left and darken the immediate foreground.

*J.L.P., Elizabeth Bay.*—HC for both current entries. Of the pair we prefer the harbour scene, as this shows some feeling of movement and atmosphere. In your next print from this negative, darken the foreground especially in the corners, as these tend to weaken the unity. The park scene represents very attractive technique; as a subject, more in colour vein. A foreground figure would have provided a valuable accent.

*S.C.P., Abbotsford.*—HC for "Winter Sunshine," in which you appear to have extracted as much from the scene as it offered. In a complex arrangement of this kind, we feel that a reproduction of a figure is necessary in order that the scene may have a definite accent. "Pastoral" HC for attractive print quality and general appeal; as an arrangement, the two trees appear to be too equal in mass. It might be worth including this in your album as two versions, dividing the picture vertically down the centre.

*M.P., Kandos.*—HC for railway shunter genre—this might rank higher in some men-at-work contest; it is generally well handled with good accent. The landscapes embody good technique, but as subjects hardly offered that novelty of approach or atmospheric appeal that is desirable in a landscape scene. Of the two, the better is "Kurrajong," though here the larger tree on the left margin seems to attract too much attention; the darkening (or trimming) of this tree and the foreground would assist in throwing the interest into the middle distance. The other entry is all right as far as it goes, but generally the subject offered little scope.

*M.P., Cumberland Park.*—HC for your two set subject entries on the grounds of good technique and novelty of subject matter; nevertheless, we are under the impression that better results could be obtained in respect of each of these. The lighting conditions were rather severe for "Landscape," and we suggest that the scene be visited at another time of day and also that a closer study be made of possible camera viewpoints. With regard to the present print, take trims from top, foot and left. "Church on the Hill" had possibilities, and this scene also appears worthy of a second visit, as there appears to be no good and sufficient reason for the inclusion of so many tangled branches to the right. The remaining entry—a dying tree on a hillside—is also handled in a very matter-of-fact way; try this again under stormy or atmospheric conditions—and with the tree not placed dead in the centre of the frame.

*H.R.P., Camperdown.*—Welcome to the contest. HC for your cat picture on general grounds, though we are under the impression that it should be possible to obtain a print with more punch from this negative. The field of cat portraiture is a rather popular one in which it is difficult to break new ground. The light areas to the left of your print seem to weaken the arrangement, and we suggest trims from the left foreground.

*R.R., Moonee Ponds.*—Generally attractive technique is shown in your entries, the better being the street scene, "Collins St. Parade," though this was weakened by the dull lighting and the consequent concentration of highlights in the upper half of the print leading to lack of unity. The table-top also appears to be rather crowded, and we consider that the fan and the tall vase possessed sufficient pattern and decorative interest without the inclusion of the smaller vase and spray of flowers; the latter, being of a comparatively delicate type, appear to call for a more individual type of portraiture. "Hedge Rows" is a quaint effect, though hardly pictorial owing to the very distant nature of the scene.

*E.A.R., Sydney.*—Congratulations on three listings. "Sailor Girl" appears to be easily the best—excellent technique and a generally convincing unconventional portrait. "Middle Watch" is also well handled with good roundness and flesh tones. "Abdul" is a good candid portrait but hardly eligible under our rules. "Well Secure" represents one of the over-popular subjects here; in any case it seems very difficult to obtain any sort of composition with bows and sterns of ships.

*E.R.R., Caulfield.*—Welcome to the contest. HC for your rose close-up which embodies attractive tonal range, though the composition could be improved by a slightly higher camera angle as, at present, there is rather too much emphasis on the leaves. The two billabong subjects represented difficult material, though we consider this would be improved by trims from either side, making an almost square format. In the other entry interest is rather scattered, the ducks having to compete with a large tree and an extensive middle-distance landscape. For your album we suggest a trim of about 1" from the right and about 4" from the top. The scene would then possess some degree of unity.

*A.H.R., Bondi.*—Your landscape material did not offer you a great deal; of the two we prefer "Between the Hills," but this really required telephoto equipment as the chief interest is rather distant and the foreground lacking in interest. Somewhat similar remarks apply to "The Waterhole," in which the main interest comprises little more than the upper centre third.

*R.S., Croydon.*—Welcome to the contest. The portrait "Snowy" is perhaps the best of your entries, though the lighting is rather evenly balanced and a shade too far to the rear, leading to darkish shadows on the features. Incidentally, the print would stand some trimming, as at present the face is rather "lonely." The cat portrait is fair along conventional lines; as mentioned on many previous occasions, it is difficult to develop much of a new approach to feline portraiture. The fireplace picture had some documentary appeal but the brickwork should be trimmed away from the right and the sky from the top with a view to centralising interest.

*M.S., Ashburton.*—HC's awarded to current entries on print quality and general approach. Of the two we prefer "Rich Pastures," but consider that this would be improved by a trim from the right almost to the tip of the branch. "Gnarled Gum" suffers by comparison with the pine trees—an aspect that could have been perhaps minimised by a lower viewpoint. There appears to be a little reason for the inclusion of the small wattle tree to the right.

*O.A.S., New Lambton.*—HC for "Bradley's Barn"; you appear to have made the most of what was offering.

*A.A.S., Glen Davis.*—"Haystack" was perhaps the most promising of your entries, though here the lighting conditions were far from favourable; in consequence, your barn is almost lost in heavy shadow. This would be worth trying again under different lighting conditions. The foreground trees are a problem in "Twin Peaks"—a type of material that hardly seems to call for such a dominant foreground. "Rippled Waters" is really in colour vein, losing much appeal when in black-and-white. Considered as a composition, interest appears to be evenly divided between water and sunset elements, and we therefore suggest that two versions appear in your album, one with substantial trims from the top and the other from the foreground.

*J.S., Nedlands.*—Pleasing tonal quality is shown in the home portrait of the youngster with umbrellas though the viewpoint is low, resulting in too much prominence of the light-coloured hands. We recommend trims from left and foot and darkening of the hands.

*R.F.S., North Brighton.*—HC for "Pentland Hills" on general print quality and promising possibilities. The difficulty is that most of the interest is in the bottom left corner and is rather distant at that—would be worth trying again with this aspect in mind. For your album take trims from right and top and endeavour to bring up the curve of the valley as a more definite leading line.

*K.W.S., Artarmon.*—Welcome to the contest and congratulations on HC at first appearance. We were attracted by "The Old Granary," but some control work is desirable with a view to tidying up the eye-catching light areas around the margins—also take slight trims from either side as we feel that a squarer format would represent an improvement. Lighting conditions were rather unsuitable for the other subject; but, in any case, there is a lack of unity as the eye wanders from gate-post to gate-post and then to plow and tree. Under the circumstances, it might have been better to concentrate on the two latter elements.

*W.F.S., Ivanhoe.*—HC for ballet subject—a good record but hardly one that possesses the compositional interest of previous versions.

*H.R.D.S., Sydney.*—Congratulations on the prize award on the Norman Lindsay portrait—a really excellent character portrait. HC for "Bowral Landscape" mainly because its unconventional nature struck a chord. We consider that this one would be improved by a trim of a couple of inches from the left.

*W.A.S., Mildura.*—HC for gorge subject, though we feel that much of the majesty of the gorge has been lost by its being photographed at too great a distance, with the result that it becomes dominated by some half-dozen scattered trees. We consider that this would be worth trying again with a bolder type of approach. The swan subject is an excellent nature study with very appropriate tonal quality shown in the feathers. Some form of control is recommended in the way of toning down the over-bright highlights in the sticks, etc., comprising the nest. Lighting conditions were hardly suitable for the Koala subject; being photographed in the shade against the light, the bright background tends to dominate the animal itself. Where possible, lighting conditions of this type should be avoided in portraiture.

*G.R.W., Wollongong.*—Congratulations on two listings gained by very attractive print quality. We like "Open Road," though this subject tends to fall into two distinct halves and we therefore recommend a trim from the right. The inclusion of more foreground would have been helpful as, at present, the horizon line is very central. "Country Lane" generally nicely handled though the interest is somewhat scattered; the inclusion of a figure would have been very helpful. We would also recommend a trim from the left, as there appears to be no special reason for the double exit in this region.

*M.W., North Manly.*—HC for the "Uplands" which appealed in the face of somewhat strong competition, the chief weakness appears to be the skyline tree which attracts too much attention at the expense of the foreground landscape.

*R.W., Queenscliff.*—HC for two of your current entries which represent very ambitious subject matters. The better is perhaps "After the Flood" but, as this seems to have something of a feeling of a two-picture arrangement, we suggest that it appear in your album as two versions—one with about a 3" trim from the right, and the other with about the same amount of trim from the left. Some dodging might be employed with a view to obtaining more definite tones in the lighter areas. "Changing of Season" had decorative possibilities, but we feel that it would have been better to concentrate on the nearer tree rather than have attempted to balance it with the poplar in the middle distance. We think you could have done better with the remaining print, as the lighting conditions were hardly suitable and the tops of trees seen over the haystacks spoil the latter's smooth contours. The cloud formation of scattered cumulus was not very helpful, and we suggest you experiment with the insertion of a more harmonious cloud formation.

[Continued on page 56]

# Editorial Notes

## PRIZE LIST FOR JANUARY

### CLASS A—SET

- First † "Equestrienne," A. G. Gray.  
 Second † "Mt. Conner," G. Kimber.  
 (Equal) "Tilba Hillside," R. V. Judd.  
 Third "Canberra Landscape," W. A. Jessop.  
 (Equal) † "Perry's Sandhills," R. Parsons.  
 "Above the Valley," J. Hoey.  
 Highly Commended: C. S. Christian, J. Hoey, J. W. Ikin, G. Kimber, K. J. Mierendorff, S. C. Piper (2), A. H. Russell, A. G. Gray, M. Sheppard, M. Wheatstone.

### CLASS B—SET

- First † "Cloud Shadows," M. R. Dunster.  
 (Equal) † "This Autumn Earth," J. B. Kennedy.\*  
 Second † "Top of the Hill," B. Jessop.  
 (Equal) † "Silently Grazing," J. H. Bain.  
 Third "Bulcar Landscape," K. B. Dinnerville.  
 (Equal) † "Winter Evening," W. Y. McLean.\*  
 "Hills Landscape," L. J. Dundon.  
 Highly Commended: C. A. Badgery (2), J. H. Bain (3), K. B. Dinnerville (3), J. M. Frawley, R. H. Hobson, B. Jessop, E. C. Leigh, R. D. W. Matthews (2), J. G. Manning, T. Meller (2),\* T. Miller,\* W. Y. McLean,\* M. Preskett, M. Potter, R. F. Smith,\* D. Stewart, W. A. Stow, R. Wilkins.

### CLASS A—OPEN

- First † "Through the Sliprails," H. Cleveland.  
 (Equal) "Haunted Hills," F. P. Hion.  
 Second "Storm Water," A. G. Gray.  
 (Equal) "Framed by Nature," J. P. Carney.  
 Third "Nature's Tracery," F. Newman.  
 (Equal) "The Cauldron," R. V. Judd.  
 Highly Commended: J. P. Carney, H. Catchlove, L. Cohen (2), L. G. Chandler, F. E. Bennett (2), A. G. Gray, J. Hoey, F. P. Hion, W. A. Jessop, G. Kimber, F. Newman, J. L. Phillips (2), W. F. Stringer, M. Sheppard.

### CLASS B—OPEN

- First "The Rise of the Leaf," A. L. Gooch.  
 (Equal) "Sailor Girl," E. A. Roche.  
 Second "Salute the Dawn," J. H. Lewis.  
 (Equal) "One Alone," J. H. Bain.  
 "The Way In," R. H. Hobson.  
 Third "The Uphill Road," A. J. Anderson.  
 (Equal) "Norman Lindsay," H. R. D. Stewart.  
 "Open Road," G. R. Weily.  
 "Comes the Dawn," J. F. Audsley.  
 Highly Commended: J. R. Adamson, A. J. Anderson (2), J. H. Bain (2), L. J. Dundon, L. W. Gardner, R. H. Hobson, G. E. Him, A. J. M. Howard,\* R. A. Ible (2), L. W. Jackson, J. H. Lewis, A. G. Lowe, L. T. Lloyd, N. H. McLean, R. McKenzie, M. Potter, M. Preskett, H. Prosser, E. A. Roche (2), K. W. Spiers,\* E. R. Rotherham,\* R. Wilkins, G. R. Weily.

\*Indicates new competitor.

†Indicates reproduction in this issue.

## CAPTIONS AND TECHNICAL DATA

### Cover Illustration

**Through the Sliprails, H. Cleveland.**—First (Equal), Class A, Set Subject for January. Exp. 1/25 sec., f/22, Super-XX, Reflex, Light Yellow Filter.

*Australian Landscape*—Pages 15-26:

**Near Ingleburn, W. S. Wood.**—Third (Equal) in a recent Class A Open. Exp. 1/50 sec., f/8, Super-XX, Folding Camera, K2 Filter.

**Silently Grazing, J. H. Bain.**—Second (Equal), Class B, Set Subject for January. Exp. 1/100 sec., f/8, Super-XX, Reflex Camera, Yellow Filter.

**Equestrienne, A. G. Gray.**—First (Equal), Class A, Set Subject for January. Exp. 1/250 sec., f/8, Super-XX, Reflex, Light Yellow Filter.

**Reflected Solitude, F. J. Evans.**—Second (Equal), Class B, Open for September. Exp. 1/200 sec., f/11, Super-XX, Reflex, Yellow Filter.

**Mt. Warning, K. J. Mierendorff.**—First, Class A, Open for October. Exp. 1/5 sec., f/32, Super-XX, Folding Camera, K2 Filter.

**Top of the Hill, B. Jessop.**—Second (Equal), Class B, Set Subject for January. Exp. 1/50 sec., f/8, Reflex Camera, Super-XX, K2 Filter.

### EIGHTEEN NEW COMPETITORS FOR JANUARY

An excellent numerical showing was once again made by the newcomers, and to them we extend our usual hearty welcome. Initials are as follows: L.T.C. (Caulfield), R.J.H. (Dulwich Hill), A.J.M.H. (Toowoomba), L.W.J. (Scarborough), R.I.J. (Manilla), A.N.K. (New Britain), J.B.K. (Ivanhoe), B.M. (Artarmon), T.M. (Mt. Beauty), J.C.M. (Punchbowl), W.Y.M. (Cowra), P.O. (Burnie), H.R.P. (Camperdown), E.R. (Caulfield), R.S. (Croydon), R.F.S. (North Brighton), K.W.S. (Artarmon), J.W. (Walkerville).

Prizes gained by the group included a First (Equal) and a Third (Equal), both of which secured the honour of reproduction—a fine achievement.

**Mt. Conner, G. Kimber.**—Second (Equal), Class A, Set Subject for January. Exp. 1/125 sec., f/5.6, Panatomic-X, 35mm., Yellow Filter.

**Rural Morning, A. R. Betteridge.**—Third (Equal), Class A, Open for September. No technical details available.

**Winter Evening, W. Y. McLean.**—Third (Equal), Class B, Set Subject for January. Exp. 1/50 sec., f/16, Super-XX, Folding Camera, Light Yellow Filter.

**This Autumn Earth . . . , J. B. Kennedy.**—First (Equal), Class B, Set Subject for January. Exp. 1/100 sec., f/5.6, Super-XX, 35mm., K2 Filter.

**Cloud Shadows, M. R. Dunster.**—First (Equal), Class B, Set Subject for January. Exp. 1/25 sec., f/8, Verichrome, Kodak Retina, Light Yellow Filter.

**Perry's Sandhills, Ron Parsons.**—Third (Equal), Class A, Set Subject for January. Exp. 1/50 sec., f/11, Super-XX, Reflex, Light Yellow Filter.

[Continued on page 56]

# The 'Last Page'

Noted in the *P.S.A. Journal* for October in the P.S.A. International Exhibit Section, recorded by Dr. Glenn Adams, Associate Editor of *The Folio*:

"A splendid Australian show, made up of prints by E. Robertson, A.R.P.S., an exhibitor widely known in that country, has now arrived here, thanks to the interest and activity of Keast Burke, Editor of *The Australasian Photo-Review*. It is to be exchanged for a St. Louis show, which was sent to Australia early in August. This is the second collection of prints assembled in the St. Louis area, and credit goes to George Willson. The Robertson Exhibit, which is largely portraiture, will be available late in the fall for other clubs."

\* \* \*

In the *Nature Division's* "Who's Who in Nature Photography" appearing in the *P.S.A. Journal* for October, 1949, it was pleasant to observe the following Australian names: L. G. Chandler, A. F. D'Ombraim, C. O. Kroker, L. A. Lyons, D. D. Stead, G. Grant-Thomson.

\* \* \*

It was with sincere pleasure that we received from *The Parks Committee* of Fairfield (N.S.W.) a copy of their new historical handbook relative to the growth of Fairfield over the years 1791 to 1949. The book relates with some pride to past achievement, and concludes with a statement of faith in the future. Readers will recall that the photographic side of this project was throughout in the competent charge of Sydney H. E. Young, A.R.P.S.

We commend this book to readers who may be interested in the historical associations of the area lying between Blacktown and Bankstown, and between Parramatta and Liverpool—a region exceedingly rich in early historical associations.

\* \* \*

Readers will recall the reference, on page 788 of the *A.P.-R.* for December, 1949, to a Kodak roll film coated back in 1908. The factory test report now tells us that this film gave a usable image after allowing approximately 16 times the exposure required on present-day film.

\* \* \*

*Second Washington, D.C., International Salon of Photographic Art, Council of Camera Clubs of Washington, D.C., U.S.A.* Closes March 15, 1950. On exhibition April 2–May 7, 1950, Corcoran Gallery of Art, Washington, D.C. For information write Mrs. Lee Beiser, 3119 Second Street N., Arlington, Virginia.

\* \* \*

*Sixth International Salon of Photography, Stockton-on-Tees (England).* An advance notice has been received respecting the above Salon for which entries close on March 11th, 1950. Address: Hon. Salon Sec., J. T. Marriott, 5 Grosvenor Road, Stockton-on-Tees, England. Classes include: (1) Portraits and figure studies; (2) Landscapes and general, and (3) Colour transparencies. Parcels from abroad should bear the reference "Duty Free Licence, No. S.L.2280."

\* \* \*

Progressive enthusiast A. G. Gray will no longer be signing the club reports on behalf of the Melbourne Camera Club, as he has now taken over the club Secretaryship long and faithfully held by R. F. Courtney. Incoming P.C. is member T. Scott.

At the suggestion of Harold Cazneaux, Hon. F.R.P.S., we have pleasure in publishing the following press release which has been issued by the *Trowbridge and District (Eng.) Camera and Cine Club*:

*150th Anniversary of the Birth of Fox Talbot, Feb. 11th, 1950*

"The 150th Anniversary of the birth of William Henry Fox Talbot, the founder of photography, will be commemorated on Saturday, February 11th, 1950, at his home, Lacock Abbey, Wiltshire, England, where most of his early discoveries were made.

"The President of the Royal Photographic Society, Mr. Percy Harris, F.R.P.S., and other leading photographers and scientists of this and other countries are taking part in this commemoration.

"The photographic world owes much to this brilliant scientist, for the principles of photography that he discovered remain virtually the same as those in use today.

"An exhibition of his cameras and instruments will be held at the Abbey, arranged as far as possible in the very rooms in which he worked. Many of the identical subjects of his original pictures will be collected or staged, and hundreds of his early photographs (some dating from 1835) will be on view.

"During the day, photographers from all parts attending the exhibition, will be able to take pictures of the very scenes or subjects of this early work, either by means of the actual objects still existing, or by means of costume tableaux staged by members of the Trowbridge and District Camera and Cine Club.

"In the evening, an illustrated lecture (in colour) on the life and work of Fox Talbot will be given by Mr. Harold White, F.I.B.P., F.R.P.S., who has been engaged during the last few years sorting out the mass of correspondence and papers with a view to writing the biography of the life of Talbot.

"A cordial invitation is given to all photographers and the public to take part in these celebrations and to see the exhibition. Guides, who will explain the most important parts, will be available to take visitors round the Abbey.

"All who are interested in this exhibition, should get in touch with Mr. E. Peacock, 59 Northgate St., Devizes, Wiltshire, England, who will be pleased to supply full details."

\* \* \*

G. Grant-Thomson reports that he had two pictures accepted by the Editorial Dept. of the Toronto "Star Weekly," 80 King Street West Toronto 1, Canada, resulting in the possibility of some very satisfactory dollar remittances in the future. In the Editor's letter special reference is made to the fact that human interest must be present in all photographs considered for purchase.

\* \* \*

Maynard R. Pocock is now happy to be settled in Adelaide. He tells us that a new circle of the Australian Portfolio Photographic Society is to be formed early in the New Year, and the A.P.P.S. will be glad to hear from intending members, specially from isolated workers, to whom the A.P.P.S. can provide "all the benefits of a personal fellowship of a club." He also mentions the fact that the Exhibition Folio has completed circulation and that a full report and summary of comments will be made available shortly.



An item in the November issue of well-known publishing industry trade paper *Newspaper News*, made pleasant reading. Under the heading "A.P.R. for November," a lively editorial paragraph included such commendatory phrases as "jealously guards the high standard," "bright production," "admirable selection of pictures presented," and "no true lover of photography should be without this little friend." Our best thanks to least observer and efficient Editor, S. Kingsbury.

\* \* \*

Leo and Molly Lyons appear to be enjoying regular monthly correspondence with Ray Meiss, Vice-Chairman of the P.S.A. Pictorial Division. R.M.'s last letter was penned on Nov. 6th, immediately after his return from the 1949 P.S.A. Convention.

"Everything dropped in here at once. Magazines-book on Australia, the aboriginal painting from Alice Springs, and your letters. Many thanks. All reading material is read and forwarded on to Edith Royky, who in turn will send to Ralph Ross, Director of I-P. So you can see how interested all of us are in your efforts!

"The watercolour is great. No kidding, many of the local art people have seen it, and all of them speak very highly of it. I have had it framed, with a 4-inch white mat around it, and it is going to hang in our den, after I get through showing it to people who come in the store. Many thanks, folks, for it. I will always treasure it, and I sincerely appreciate your kindness in sending it to me.

"I enjoyed the advance copy of *Centralian Episode*. It all sounded good. That must have been a swell trip. I will appreciate knowing more about the aboriginal art school, and please tell me if the trees in the painting are representations of real trees. If so, what kind\* are they? People ask me, and I would like to enlighten them, if possible.

"We had a great time at the convention a couple of weeks ago. Burt Holley, Angel De Moya (of Havana, Cuba), and Dr. Ernest To (of Hong Kong) and I had a suite of rooms, and it worked out fine. We called our room the 'International Room' and as we had the largest space of all, most of the "night meetings," if you know what I mean, were held there. It was a case of a big party every night, and I lost out on a lot of good sleep. Piled in one morning at 5.30 a.m.—a swell time to get to bed, when you have to arise at 7.00 a.m. to start another day.

"One big thrill of the convention was the telephone call on Wednesday eve from Harold Larsen in New Zealand. President Mulder, Edith Royky and I talked to him, and I am sure that Harold was not one bit more excited about it than all of us were. We had a fine connection, and conversation was as clear as if we were in a room together. Burt Holley was supposed to be in on the call also, but we were unable to find him at the time. He was awfully disappointed when he heard what he had missed. We also had about a dozen calls from Canada, six or eight from Cuba, and one from Mexico—all of which provided more than a bit of an international flavour. Now that the convention is over, we can set down to rational living once more.

The First Australia-New Zealand-American Portfolio is in circulation over here, and we are enjoying your pictures and comments very much. I had a nice letter from Carney the other day in reply to mine. I wrote him in answer to his wish to correspond with some of us in the portfolio.

"Well, folks, will have to close for this time. Many thanks once more for all that you have done for me. Write when you find time. I always enjoy your letters."

\*Stylised ghost gums—L.A.L.

D. Boyd, late of New Lambton and now of Merredin, W.A., writes:

"My November copy of 'the' magazine arrived to-day, and, following my usual custom, I left off working long enough for a preliminary skim through. I soon stopped, read, then re-read, Mrs. and Mr. Will McClung's poem and the reply. Truly, the A.P.-R. gives us everything, meat and gravy—but now, oh! what a delicious little dish of dessert. It is one of the best pages of the book I've ever read—and that reading goes back to '38 or '39. Possibly W.H. may remember me as a member of the Newcastle P.S. many years ago, and if my cheerio to his wife and himself could be passed on to him it would please me immensely.

"By the way, for three or four years I've had the intention (be it good or bad) of writing to you. I read our magazine each month, with a terrible nostalgia of "the days that used to be," thinking I must write to the Editor—but somehow it always seems to slip on to the next month. And now, the delightful (truthful) nonsense (if that isn't too great an anomaly) of the McClung's finally sends me to pen and paper.

"I suppose, if I had time to settle down, I could scribble off a few reams on the troubles, trials and tribulations that beset a photographer in this part of the country, but I'm much too busy looking for ways out of them. I opened my own business here in Merredin, which is situated about midway between Perth and Kalgoorlie, about three years ago, and have quite a lusty infant on my hands now. As Christmas draws nearer, so the mercury soars. It's the heat that has us worried. There is over a hundred miles of pipeline before our water reaches us, and once that line becomes hot, the rest can well be imagined. It is not unusual for the tap to flow at 90° to 95°—day and night for a couple of weeks on end. Couldn't someone develope a dry developing process or loan me a Land camera? But, I started this page off by saying time wouldn't allow me to go into my troubles—and nobody likes to hear of other peoples', anyhow.

"When time and opportunity permit me, I will try and write at some length and possibly delve something out of my experiences with a view to seeing whether it interests you editorially. Goodness only knows I should do my bit—when I think of years between today and the occasion of my first artificial light portrait!—made with PhotoFloods—purchased with an award from the A.P.-R. in 1939. . . ."

\*See page 292 for 1941—Editor.

\* \* \*

In "The A.G.E. Mercury" for December, 1949, Australian General Electric announced a photographic contest for staff members; for this, entries close at the end of February. L. T. Chisholm (Melbourne) is penning a series of short articles for the benefit of intending competitors.

\* \* \*

The Editor regarded it as a privilege to be guest lecturer at the concluding session of L. A. Lyons course in photography at Wollongong Technical College on November 30th. The greatest of enthusiasm was displayed throughout, and many new friendships developed through pleasant contacts made at classes and outings. It ended a strenuous year for the lecturer, but he has been rewarded by the high standard gained by a number of students. As for Wollongong "Tech," this fine institution has certainly "set the pace" for similar establishments elsewhere in Australia.

\* \* \*

There is every prospect of a photographic society being formed in Leeton, N.S.W. We understand that the moving spirit is enthusiast K. Piltz, of Leeton High School.

"But while there is pleasure in looking back over accomplishment, the word happiness must surely be reserved for that which actually allows us to share in the transformation. No mere knowledge, not even the acquisition of new knowledge, can give this firm delight. In it the amateur is joyful, the craftsman content, and the artist free of the weight of age. It is the secret of the pleasure women sometimes find in embroidery and men in gardens. Something is made, some combination of thoughts, materials, colours, which was not there before; imperfect as love, it shares with love the only divinity we have; it is our partnership in Creation." (Freya Stark in *Perseus in the Wind*.)

Australians did exceedingly well at Barcelona (Spain). There were five entrants—Leo and Molly Lyons, John L. Wray and J. P. Carney, and each had two prints accepted, while John L. Wray received the honour of a reproduction (a study of an Australian eucalypt).

Max Dupain and Colin Williams spoke in 2BL's regular feature "Science Survey" on Nov. 25th. The former speaker covered the history of photography, while the latter, by way of contrast, referred to something of the modern applications of photography in science and industry, referring briefly to such special aspects as photo-transmission and the use of cine films in television.

## NEGATIVE SIDE TO A PERSONALITY

Third Leading Article in the "Sydney Morning Herald," (November 19th, 1949)

Sicilian admirers of the bandit king, Salvatore Giuliano, will no doubt have been perturbed by the news that he has become an enthusiastic amateur photographer. Hobbies of one kind or another have spelled the downfall of many celebrated criminal characters, and a passion for taking snaps seems particularly perilous to a man whose safety depends upon his ability to lie low. This week one of Giuliano's followers was arrested while attempting to procure photographic supplies, which indicates that Giuliano is running out of films. Such being the case he may grow desperate and order a major foray against the 2,000 police and soldiers now bottling him up in his mountain stronghold.

This is all in the highest tradition of Sicilian individualism. And Giuliano's patriotic threat, earlier this month, to kill an Italian footballer who scored the winning goal against a Sicilian team, will unquestionably add to his local popularity. But as Salvatore the Snapshot Fiend he loses romantic status. With the whole of the Government's resources arrayed against him, he is resorting to cloak-and-Kodak methods. True, Nero fiddled while Rome was burning, but there was an element of grandeur in such a gesture. Giuliano is hardly likely to achieve a place among the immortals of villainy if, in this approaching crisis of his career, he continues merely to implore those about him to look pleasant, please.

Albert Chambers (Wollongong, N.S.W.) reports further progress in the sphere of colour. He has gained his Associateship at the R.P.S. by submission of colour transparencies, whilst amongst recent acceptances was one at the *San Francisco Sixth Annual*—this was "Afternoon Light," which, incidentally, was photographed on the Cotter River during an outing with the Canberra P.S.

## Review of Contest Entries

Continued from page 52

J.W., Walkerville.—Welcome to the contest. Your group of eight "straight" enlargements appears to represent very satisfactory technique throughout, but hardly the same degree of thought seems to have been given to trimming and selection generally; every print should be carefully studied with a view to obtaining the best possible composition or general arrangement. When your prints are returned, we suggest that you consider them carefully along these lines. Thus "A Hillside" would be improved by trims from either side and from the foot, and so would "Peace." "Monticule Road" is rather general though there is a pleasing effect of evening light. "Homestead" is mainly a record and so is "Lake Torrens"; the latter would be improved by a trim of about 1½" from the right. "Torrens Valley" is again too general. Lighting conditions were not very suitable for "Brown Hill Creek," and the occasion might be taken to visit the spot when automobiles were missing from the parking area. "Mt. Barker Road" offered little, the arrangement generally being very confusing.

## Editorial Notes

Continued from page 53

Trees—Pages 36-43:

**Yacamunda, F. A. Meyer.**—Third (Equal), Class B, Open for June, 1948. Exp. 1/15 sec., f/4.5, Super-XX, K1 Filter, Quarter-plate Field Camera.

**Paper-bark Pattern, M. Croser.**—Third (Equal), Class B, Open for March, 1949. Exp. 1/75 sec., f/9, Aero 2 Filter, Super-XX, Reflex.

**Aged Dignity, Frank Evans.**—Third (Equal), Class B, Open for June, 1949. Exp. 1/100 sec., f/11, Super-XX, Yellow Filter, Folding Camera.

**Wintry Morn, J. F. Abson.**—Third (Equal), Class A, Open for October, 1949. Exp. 1/25 sec., f/5.6, Super-XX, Folding Camera.

**Sun Bathers, G. S. Harrison.**—First (Equal), Class A, Open for February, 1947. Exp. 1/50 sec., f/11, Verichrome, Reflex.

**Rain Impending, K. H. Briggs.**—Second (Equal), Class A, Open for September, 1949. Exp. 1/100 sec., f/8, Filter, Super-XX, Reflex.

**Barren Hill, Roy Fincher.**—Third (Equal), Class B, Open for May, 1949. Exp. 1/50 sec., f/11, Super-XX, Yellow Filter, Reflex.

**Twins, I. G. Archibald.**—Second (Equal), Class B, Open for February, 1949. Exp. 1/5 sec., f/16, Verichrome, Pale Yellow Filter, Folding Camera.

**Twins of Nature, K. J. Mierendorff.**—Second (Equal), Class A, Open for September, 1949. Exp. 1/10 sec., f/16, Verichrome, Graflex, Yellow Filter.

**Forest Fantasy, C. S. Christian.**—Third (Equal), Class A, Set for April, 1949. Exp. 1/50 sec., f/5.6 Super-XX, Reflex.

## CORRECTION

It is with regret that we note two errors in connection with John L. Wray's article last month. The first of these is fortunately very obvious; it appears in the formula on page 753—here the final ditto marks appear unnecessarily in place of the correct "ounces." The other related to the title of the reproduction on page 749—this should bear the same caption as that on the opposite page, namely "Brownlow Hill."



# A.S.A. AND B.S.

## Exposure Indexes for KODAK FILMS and PLATES

Sensitised Materials	Daylight		Tungsten	
	B.S.	A.S.A.	B.S.	A.S.A.
<b>PLATES</b>				
Super-XX .. .. .	32°	125	31°	100
Ortho-X .. .. .	31°	100	26°	32
Panatomic-X .. .. .	29°	64	27°	40
Orthochromatic .. .. .	23°	16	20°	8
Supertone Panchromatic .. .. .	21°	10	20°	8
Ordinary .. .. .	21°	10	16°	3
Process Panchromatic .. .. .	16°	3	10°	0.8
Process .. .. .	10°	0.7	4°	0.2
Transparency .. .. .	10°	0.7	4°	0.2
Lantern Regular .. .. .	10°	0.7	4°	0.2
Lantern Extra Contrast .. .. .	10°	0.7	4°	0.2

### SHEET FILMS

Super Panchro Press, Sports Type ..	35°	250	34°	200
Super-XX .. .. .	32°	125	31°	100
Super Green Hyperchrome .. .. .	28°	50	25°	25
Orthochromatic .. .. .	23°	16	20°	8
Photomechanical .. .. .	16°	3	13°	1.5
Process Panchromatic .. .. .	21°	10	20°	8
Contrast Process Orthochromatic ..	10°	0.7	4°	0.2
Transparency .. .. .	16°	3	13°	1.5

### ROLL FILM

Super-XX .. .. .	31°	100	30°	80
Verichrome .. .. .	28°	50	25°	25

### MINIATURE CAMERA AND CINE-KODAK FILMS

<b>35mm.</b>				
Super-XX Panchromatic .. .. .	31°	100	29°	64
Plus-X Panchromatic .. .. .	29°	64	27°	40
Panatomic-X .. .. .	25°	25	23°	16
<b>16mm.</b>				
Super-XX Panchromatic .. .. .	31°	100	30°	80
Super-X Panchromatic .. .. .	27°	40	26°	32
<b>8mm.</b>				
Super-X Panchromatic .. .. .	27°	40	26°	32
Panchromatic .. .. .	21°	10	20°	8

### COLOUR FILMS

Kodachrome Daylight (35mm. and Bantam) .. .. .	21°	10	—	—
Kodachrome Type A (8 and 16mm. Motion Picture) .. .. .	21°	10	23°	16
Ektachrome Sheet Film (Daylight) ..	20°	8	—	—
Ektachrome Sheet Film (Type B) ..	19°	6	21°	10

# SALE OF USED APPARATUS AND LENSES

## KODAK STORE, 379 George Street, Sydney

### CAMERAS

- 4609—Ensign Commando Camera, f/3.5 Ensar lens, Epsilon shutter. Always-ready case. As new. Price .. £32
- 4356—35mm. Alpa Camera, f/2.9 Alpar lens, shutter 1 sec. to 1/1000 sec. Always-ready case. As new .. £55
- 4380—Baldax Camera, f/4.5 Trioplan lens, Compur shutter, 1 sec. to 1/300 sec., 16 exposures on V120 film. Good order .. £15
- 4646—Nagel Ranca Camera (16 exp. on V127 film), f/4.5 Nagel lens, shutter 1 sec. to 1/150 sec., and purse. Excellent order .. £15
- 4858—Perfex 22, 35mm. Camera, f/3.5 Perfex lens. Always-ready case. Excellent order, £27/10/-
- 4822—35mm. Clarus Camera, f/2.8 Wollensak lens (coated). Always-ready case. As new, £40
- 4827—V.P. Voigtlander Camera, f/4.5 Skopar lens. Compur shutter, D/V finder. Very good order .. £9/10/-
- 4831—3½" x 2½" Kershaw Curlew Camera, f/4.5 coated anastigmat lens, Epsilon shutter, leather case. All in original packing .. £18
- 4691—Rolleiflex Camera, 6 x 6 cm., f/3.8 Tessar lens. Compur shutter. Always-ready case. Good order .. £27/10/-
- 2223—Six-20 Kodak Senior Camera, f/4.5 anastigmat lens, Kodamatic shutter. As new .. £16
- 2221—Ensign Selfix 420 Camera, 8-speed Epsilon shutter, f/4.5 Ensar lens. As new .. £16/10/-
- 2215—No. 2 Folding Hawkeye Camera, rapid rectilinear lens, leather case, yellow filter, lens hood. Very good order .. £5/12/6
- 2204—35mm. Super Baldina Camera, coupled rangefinder, f/2.9 Trioplan lens, Compur-Rapid shutter, always-ready case, Excelsior electric exposure meter, 3 Series V Portra lenses, two filters, hood, copying stand. Excellent order. Price .. £42/15/-
- 2203—2½" x 3½" Zeiss Icarette Camera, f/4.5 Tessar lens, Compur shutter, case, auxiliary lens, filter, rangefinder. Good order .. £24/15/-
- 4890—Leica IIIA Camera, f/1.5 Xenon lens, always-ready case, excellent condition .. £134
- 4889—Agiford Camera, f/4.5 lens. New .. £11/5/-
- 4888—V.P. Exakta Camera, f/2.8 Tessar lens, slow speeds, delayed action, case. Very good order .. £54
- 4870—Zeiss Ikon Tenax 35mm. Camera, f/3.5 Novar lens, Compur shutter, purse. As new £22/10/-

### CINE

- 3891—Eumig C4 8mm. Cine Camera (battery operated), f/2.5 Berthiot lens and case. Very good order .. £16
- 2105—8mm. Admira Cine Camera, f/2.5 lens. Excellent order .. £33/15/-
- 2103—16mm. Kodascope Model C Projector, 100-watt lamp, transformer, leads. Good condition. £20

### LENSES

- 4718(a)—Summar, 5cm., f/2, and cap for Leica, £40
- 4718(b)—Elmar Telephoto, 9cm., f/4, for Leica. Price .. £33/10/-

- 4712—Cooke Aviar 10½", f/6 and mount for Episcopo. Front component stained .. £10
- 4707—Dallmeyer popular enlarging, 3", f/4.5, £9/10/-
- 1767—Ross Xpres 10", f/4.5 and flange .. £27/10/-
- 1787—Ross Teleros 17", f/5.5 Telephoto (no flange) and cap. As new .. £40
- 4723—Roussel Kynor 50mm. (2"), f/3.5 with flange, and flange for Leica. Coated. As new, £5/10/-
- 4720—Ica Dominar 6", f/4.5, in Compur shutter, £24

### SUNDRIES

- 2013—Culkin Minor 35mm. Strip Film Projector. 240-volt, 100-watt lamp, leads .. £13
- 2049—S.V.E. Model Q Single-frame Film Strip Projector, 100-watt lamp, resistance, case. Excellent condition .. £8/10/-
- 2019—Lantern Slide Projector, 7" projection lens. 500-watt lamp, slide carrier, leads, case. Good order .. £13/10/-
- 4474—Colmont Binoculars, 8 x 30, and case. As new. Price .. £11/5/-

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- UA1217—420 Ensign Selfix, f/4.5 lens in 8-speed shutter. Good condition .. £17
- UA1323—Mercury II, f/2.6 lens and case. Takes 50 on 135 film. As new .. £32/10/-
- UA1367—V.P. Welta with f/2.9 lens. Good order and condition .. £16/10/-
- UA1397—Super Pilot 2½" x 2½" single lens reflex, f/4.5 lens, fitted with exposure meter. Always ready case. Good condition. Price .. £21/10/-
- UA1400—Retina I with f/3.5 lens in case. Good order .. £20
- UA1410—Zeiss Ikon 6 x 6 cm. with f/4.5 lens and case. Good condition .. £17/10/-
- UA1411—Adam Vesta 2½" x 3½", with Tessar f/4.5 lens, 6 slides, case .. £26
- UA1425—Leica IIIC with f/2 Summitar lens and case. As new .. £125

### LENSES

- UA3267—18cm. Schneider Xenar f/4.5 lens. Good condition .. £16/10/-
- UA3279—8" Pentac lens, f/2.9. Good condition. Price .. £19/10/-

### SUNDRIES

- UA1548—½-plate Vertical Enlarger with f/6.8 lens and double condensers .. £12
- UA1557—Dufay Viewer, Model C .. £6/15/-

### CINE

- UA3344—Two 1000-watt, 100-volt Projection Lamps. Each .. £2

## KODAK STORE, 45 Elizabeth Street, Hobart

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**CAMERAS**

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- UA294—Baldina 35mm. f/2.8 Schneider Xenar lens. Compur shutter, 1 sec. to 1/300th. Parallax correcting viewfinder, body release, black leatherette and chrome finish. As new. Price .. .. £29/17/6
- UA296—Ensign Auto-Range, f/4.5 Ensar lens, 8-speed Epsilon shutter, 1 sec. to 1/150th sec. Coupled rangefinder. Takes 12 exp.  $2\frac{1}{2}'' \times 2\frac{1}{2}''$  or 16 exp.  $1\frac{1}{8}'' \times 2\frac{1}{2}''$ . Good order. £28/10/-
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- UA304—Semm-Kim 35mm. f/2.9 Cross lens, 4-speed shutter. Always-ready case .. .. £15
- UA308—Admira 8mm. Movie Camera, 5-speed, f/2.8 Mirar coated lens, normal or single frame exposure. As new .. .. £35
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- UA314—Retina I 35mm. Camera, f/3.5 Xenar lens, Compur shutter, 1 sec. to 1/300th sec. T.B. Good order .. .. £18/13/6
- UA325—Semm-Kim 35mm. f/2.9 Cross lens, 8-speed Prontor shutter. Always-ready case. Excellent order .. .. £16/10/-

- UA330—Six-20 Kodak Junior Folding Camera, f/4.5 lens, 4-speed shutter, sling-type case. Excellent order .. .. £17/15/-
- UA332—No. 2 Folding Autographic Brownie, 8 exp.  $2\frac{1}{2}'' \times 3\frac{1}{2}''$ . Carrying case .. .. £4
- UA333—Ensign Carbine Camera, f/6.3 lens, 6-speed Betax shutter, canvas carrying case. 8 exp.  $2\frac{1}{2}'' \times 4\frac{1}{4}''$ . Good order .. .. £8/10/-
- UA335—Ensign Selfix Folding Camera, f/4.5 Ensar lens, 8-speed Epsilon shutter, 1 sec. to 1/150th sec., adapter ring and lens hood. 8 exp.  $2\frac{1}{2}'' \times 3\frac{1}{2}''$  or 12 exp.  $2\frac{1}{2}'' \times 2\frac{1}{2}''$ . As new. Price .. .. £16/10/-

**KODAK STORE, 250 Queen Street, Brisbane**  
**CAMERAS**

- 7954—Condor Ferrania 35mm. Camera, f/3.5 lens, built-in rangefinder, lens hood, adapter ring, two filters and case .. .. £30
- 7553—Altix 35mm. Camera, f/3.5 lens and case. Price .. .. £13/10/-
- 7786—Voigtlander Bessa 66 Folding Camera, f/3.5 lens, Compur shutter, yellow mounted filter and case .. .. £20
- 7337—Argus 35mm. Camera, f/3.5 lens, flash attachment and case .. .. £37
- 7655—Dehel 120 Folding Camera, f/3.5 lens, 8-speed shutter .. .. £14
- 7741—Ensign Selfix 420 Folding Camera, f/4.5 lens and case .. .. £17
- 7961—Kodak Six-20 Model A Folding Camera, 4-speed shutter, f/4.5 Kodak Anastar lens .. £16

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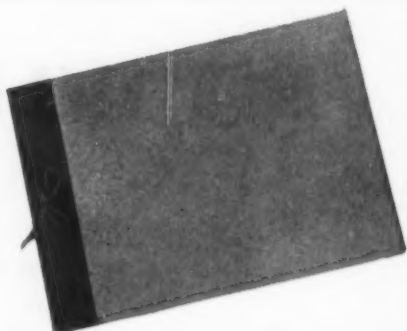
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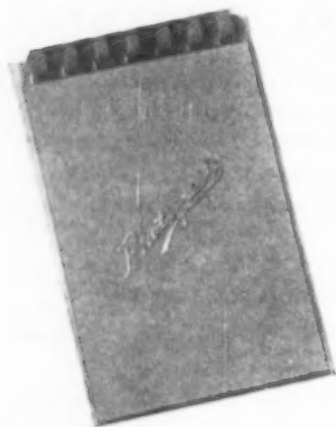
20 leaves. Size 13 x 9½ inches. Price 2/6



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No. 600/5. 22 leaves. Size  $11\frac{1}{2} \times 9\frac{1}{2}$  inches. Price 26/6

### SERIES 601 ALBUM ▶

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### ◀ SERIES 606 ALBUM

A luxurious-looking album with a nautical touch—this provided by the sea-bed motif of the padded leather cover. Eyeletted and firmly secured with a strong tasselled cord. Grey leaves.

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No. 606/4. 20 leaves. Size  $10\frac{1}{2} \times 9\frac{1}{2}$  inches. Price 21/-

No. 606/5. 22 leaves. Size  $11\frac{1}{2} \times 9\frac{1}{2}$  inches. Price 27/6

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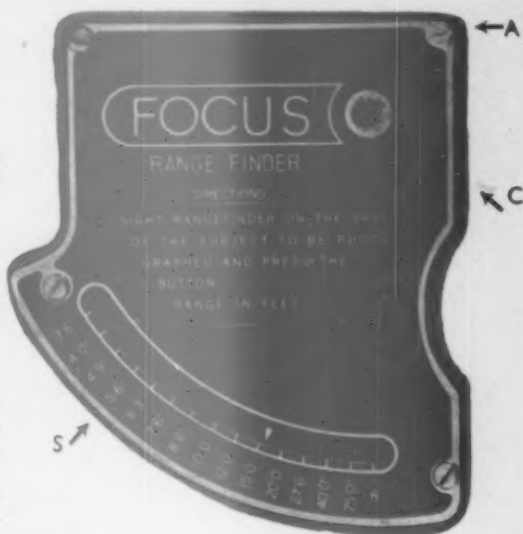
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